THE ARYAN PATH

Point out the "Way"—however dimly, and lost among the host—as does the evening star to those who tread their path in darkness.
—The Voice of the Silence

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"THUS HAVE I HEARD"—

"The Initial Existence in the first twilight of the Maha-Manvantara is a CONSCIOUS SPIRITUAL QUALITY.

"It is Substance to OUR *spiritual sight. It cannot be called so by men in their* WAKING STATE; *therefore they have named it in their ignorance 'God-Spirit.'*

"In our Solar world, the One Existence is Heaven and the Earth, the Root and the flower, the Action and the Thought. It is in the Sun, and is as present in the glow-worm. Not an atom can escape it. Therefore, the ancient Sages have wisely called it the manifested God in Nature."

"Who, Where, What is God?" "What is a secular State?" "What is Religion in the life of a citizen?" —these are questions which many an Indian must have asked himself or his neighbour. For there has been discussion in the Constituent Assembly at New Delhi about permitting the highest officer of the State, if he desires to do so, to invoke the blessing of God in assuming office in our secular State.

Freedom of religious worship is already recognised by the Constitution and so the protection of places of worship is guaranteed. This is as it should be. But what God is to be invoked? Certainly not the God of the Christian or of the Jew, of the Hindu or the Muslim or the Parsi.

A secular State cannot recognise tribal gods or racial deities, but, as Egypt inspired by Akhnaton recognised the One and Indivisible Spirit which, like the sun, sheds its countless rays dwelling in countless minds of men and women, our secular State should recognise as God THAT which is common to all men who intuitively hold the belief that Deity is potent in every form of matter which is Life.

What is the nature of such Deity?

All speak of the Omnipresence of God but many picture God as a gigantic person ruling earth and its humanity from a distant heaven. This false doctrine is the womb of atheism. Between idiotic anthropomorphism and speculative atheism

there must be a philosophical mean and a reconciliation. The secular State of India can never be atheistic any more than it can be creedal and sectarian. The genius of the ancient land is persistently active ; the ancient culture is still vital and viable ; therefore here this philosophical mean is not difficult to get at. The Boundless and the Infinite can never be limited and conditioned to one manifestation individualised in one man—Krishna, Buddha, Christ or any other—or even in one nation or one race—Aryan or Semitic or Teutonic.

A dozen texts can be cited from the Hindu Shastras, the Zoroastrian Fragments, the Semitic and the Christian Scriptures, to show that Deity is the Great Living Presence which is potent at every point of space and moves from within outwards by infallible Law which is Wisdom Itself.

Educate the citizen to seek the Light of the Soul, to look to the heights of the heart. This is of primary importance if our secular State is to succeed in establishing a real Democracy. The voice of the people will become the Voice of God only when people feel that the Light of Spirit is active in the Kingdom of India, because It is activating themselves. The true citizen must feel himself to be the vehicle of the Light of Spirit which finds expression in growth—not only in the Virtue of Justice but also in the Wisdom of Mercy.

The materialistic influence dominating the present cycle is not conducive to this inward recognition. Everywhere the striking regret expressed in the Mahayana text is echoed :—

Alas, alas, that all men should possess Alaya, be one with the Great Soul, and that possessing it, Alaya should so little avail them !

If, therefore, the highest officer of the secular State is to take the Name of Deity, the common citizen must be educated and become intelligent so that he may comprehend the true nature and power of the Divine Presence.

It is written :—

Man ought to be ever striving to help the divine evolution of *Ideas*, by becoming to the best of his ability a *co-worker with nature* in the cyclic task. The ever unknowable and incognizable *Karana* alone, the *Causeless* Cause of all causes, should have its shrine and altar on the holy and ever untrodden ground of our heart—invisible, intangible, unmentioned, save through " the still small voice " of our spiritual consciousness. Those who worship before it, ought to do so in the silence and the sanctified solitude of their Souls ; making their spirit the sole mediator between them and the *Universal Spirit*, their good actions the only priests, and their sinful intentions the only visible and objective sacrificial victims to the *Presence*.

Behold how like the moon, reflected in the tranquil waves, Alaya is reflected by the small and by the great, is mirrored in the tiniest atoms, yet fails to reach the heart of all. Alas, that so few men should profit by the gift, the priceless boon of learning truth, the right perception of existing things, the knowledge of the non-existent.

SHRAVAKA

WORLD CULTURE AND INDIA

[We publish here the second of two related lectures delivered by **Sir C. P. Ramaswami Aiyar, K.C.S.I., K.C.I.E.,** at the Indian Institute of Culture, Basavangudi, Bangalore, on September 23rd and 25th, 1948. His previous lecture on "India and World Culture" appeared in our January issue, like this one regrettably somewhat condensed to meet our space limitations.—ED.]

My task on the last occasion was to indicate in what respects the culture of the world had been influenced by certain underlying basic principles of Indian thought. My subject this evening is "World Culture and India." It is hardly necessary to indicate what should be beyond controversy, namely, that in whatever region of life or of affairs Shakespeare's maxim, "Neither a borrower nor a lender be," may be correct, it could not be correct in the region of the mind and the soul. The history of the world is both an illustration and an embodiment of unity. However much the nations of the world are in conflict with each other, or have been constantly so throughout the ages, there has been a lively contact in the intellectual and moral spheres, between the rest of the world and India, as between India and the rest of the world.

An illustration comes to my mind, taken from our epics, of the fact that perhaps antagonism is a quicker way to understanding than love. You know the story of the great Asuras who were real co-operators with Vishnu—they were guilty of certain errors of judgment and, according to the universal law of Nature and of Karma, they had to atone for their sin and their folly. That atonement, which had to remedy the curse pronounced upon them by an irascible *Rishi*, was that they should abandon their status within the gates of heaven and descend into the fields of mortality. The choice was given to them—to be *bhakta* devotees to the Lord for seven generations, or to be antagonists for a more limited number of births. After some hesitation, the latter choice was made, and a wise choice it proved to be because, as the epic itself points out, a man who hates another, who is constantly jealous of the other and wants to supplant him or to do away with him, keeps him more constantly in mind than the mere lover or friend who has other avocations and can only bestow a few hours or minutes in the day on his friend. Therefore, they preferred to be enemies, and so to be constantly put in memory of the great Lord that they might the sooner regain their places in heaven.

So it seems to me that cultures, even amongst nations which have ranged themselves against each other, have the habit of spreading into the other community. We all

remember the saying of the Roman poet that Rome had captured Greece, but the vanquished had become the victor instead. The art and literature of Greece so profoundly affected the ethos of Rome that the achievements of Rome in literature, science, art and architecture were replicas of Greek ideals.

In the *Gita*, which is itself brought from earlier sources as not only the summation of the cultural unity of the world but also a full compendium of life's significance, the Universe is typified as a tree whose roots are above in the Infinity of the Supreme. The branches spread downwards. The eternal tree of life and therefore of culture, which is the translation of life in terms of art and science and philosophy, has its roots in the immensity of the universe and spreads its branches in the world below. Our instruments or phenomena of knowledge are spread throughout the world, though the root comes from on high. That seems to me the true illustration of culture, and what it connotes. It arises from one root—Humanity, which is striving, struggling, dreaming, aspiring and achieving—and the branches, the results of that striving, are seen in the various manifestations of human genius. It is, therefore, right to regard the literature, the art and the culture of the world as springing from the same source and developing.

The word idiot has now acquired a somewhat curious significance. The original meaning of *idios* in Greek was the man who lived for himself, who regarded himself as the centre of the universe. The nineteenth-century European thinkers and economists at the turn of the century were largely "idiots." The philosophy and the speculation of that time not only concerned itself with a very narrow aspect of humanity, but also closed its doors against all outside influence. To them what is called the economic struggle, the survival of the fittest, was the reality. A man could put down all competitors if he lived according to the doctrine of the weakest going to the wall and "Devil take the hindmost!" That was essentially a cramping, antisocial system of thought.

It appears to me that there is great danger today of such idiocy spreading throughout the world. Take the industrial technique of today, its lop-sidedness, its specialisation, the cramping effect of some narrow activity which really takes the mind away from the ideal and the inspiring influence which craftsmen had at their disposal. They were producing things of beauty. They had certain prototypes or archetypes, but they could evolve intricate designs of variegated pattern whether in colour, in carving, in textiles, in poetry or anything else; but today machine production is so complicated that no one can do more than look after one corner of the machine or one little bit of a factory. While he has a responsibility for something which goes into an integrated whole he cannot possibly reflect upon the whole effect

of his work. We cannot avoid the advent of industrialisation, and this lop-sidedness is inseparable from the industrial mechanism.

For the best ordering of the world, therefore, it is necessary for us not to close our eyes and ears to the ideal significance of life and of culture. In the past, so far as India was concerned, there was no employment of industrial technique, and China still reposed in the quietness of the Confucian and Lao-Tzean philosophy, but one of them said something which we should remember: "He who stands on tiptoe does not stand firm." When you are constantly looking ahead, when you are constantly anxious to move forward and stand on tiptoe, there is likelihood of a physical collapse. And he proceeds to supplement his observation thus: "He who takes the longest strides does not necessarily walk the fastest or for the longest time." In talking of the sum total of our achievements and our culture, these maxims must be borne in mind.

And now I shall proceed with the indication of certain directions in which India has benefited, and those in which India can still benefit from outside cultural influence. In the *Chandogya Upanishad* there is a very elaborate description of the embalming of the mummy by certain peoples with the idea that after a while the body would return to life; and it is said that this looking upon the body as the equivalent of the soul is an error to be avoided. I cite this to show that, as early as the *Chandogya Upanishad*, there was a very intimate contact between the Indian civilisation and the Egyptian. There had been more than that. As readers of the *Egyptian Book of the Dead* will know, and as what has been recently unearthed and described by Budge and others testifies, the root principles of both the Vedanta and the Adwaita systems were outlined by the Egyptians in language very reminiscent of that of some of our scriptures. There has been osmosis.

When we come to Zoroastrian times, the field is very much more clear. Zoroastrianism is one side of the shield; the reverse side is Hindu. Our Asuras are their Devas, their Devas are our Asuras. I mean nothing uncomplimentary. But it is clear from the progress of this one community through that portion of Asia which was a kind of intellectual and psychical watershed, that the two branches of the same race diversified after a quarrel. The language of the Zoroastrians and the language of the Vedas are almost identical. The same words are used in the *Gathas* and in the hymns of the *Rig Veda*, and the general principles are the same, although the cosmology and the theology differ.

But one matter has not been adequately explored. It has struck me that India has been vitally and profoundly influenced by this Persian or Arabic strain of thought. The whole doctrine of Zoroastrianism may be said to be a description of the eternal struggle between the principles of good and of evil, which has

been deliberately brought into existence for a mysterious purpose. The doctrine of Purusha and Prakriti describes it in different terms but it is essentially the same.

Another subject that has not received the attention it deserves from scholars and thinkers is how in India in the old days certain ideas now associated with specific systems of philosophy were the prerogative of the Kshatriyas. In all our more ancient Upanishads, the proposition is always made that whereas the Brahman did what could be called the Vedic portion of the work, the Kshatriya brought into existence these specific speculations which are now regarded as part of the Upanishadic lore. In the *Chandogya Upanishad* we hear that a person comes to a ruler for enlightenment in the mysteries of existence and he asks him to give him instruction in the problems of life and death and immortality. Upanishadic learning became the essential task of a Brahman. After all, it does not matter really whether the Brahman or the Kshatriya invented the speculations. They became essentially part of our national fabric. Notwithstanding, it indicates there was a stage in Indian thought when certain aspects of philosophical enquiry were claimed by certain groups as their prerogative.

The Greeks came here and indeed started dramaturgy though a few plays had been rendered which may date from earlier than Alexander. The Greeks were a drama-loving people. Drama represented the summation of Greek genius apart from Homer. Æschylus, Sophocles, Euripides and others are the great dramatic poets of the world; barring Shakespeare, they have the highest claim to literary and dramatic genius. Now it appears to me that India showed true wisdom in this matter. It bodily took over the whole of the stage apparatus and scenery of the Greek period. The proof is perfectly clear. The word in Sanskrit for "drop curtain" is the word used in the Greek theatre. Formerly, perhaps, the Indian plays had been produced as the Greek plays were originally—a curious going on to the stage and describing what took place before the scene, but the drop curtain made it possible to present act after act, scene after scene. The Indian plays themselves are very like some Greek plays. I hope to publish shortly a small pamphlet on the analogies between Hindu writers and certain Greek poets and dramatists.

But this is not the only Greek contribution. The whole Indian idea of sculpture was to a certain extent transformed by the Greeks. Sculpture according to Indian ideas did not depend on actual representation of facts. It sought the symbol. If you look at Natarajan, you do not look at that figure with four arms—deformed, as some of our Western critics said—it is only fifty years since a change in outlook came about. These six-, eight- and four-armed figures were symbols of universality

and infinitude, of plenitude of power, of reaching out. The whole idea of Indian sculpture, as is made clear in the great dramatic sculptures, was that art was not to enhance the human form, but the symbol underlying it, the striving which was man's contribution to the world effort. The same thing might be said of Krishna playing on the flute, and of various other basic ideals of Indian sculpture.

But with Greek influence there came a new idea, the production of a perfect human form, as conceived in the world below and outlined for the purpose of one's reaching by contemplation of a perfect body to the spiritual body—the doctrine found in Plato and in the writings of the Neo-Platonists, that the sight of a form of immaculate beauty, whether of man, woman or beast, had such an ennobling, purifying and completely searching power that it stirred the soul and made it conform to the harmony of the universe. That was a different idea, reflected later on in Mahayana Buddhism in sculptures made for arousing the sentiment of beauty and compassion which they embodied. These later developments were undoubtedly due to the Greek influence which was complementary to the Hindu ideal of sculpture.

The Greek influence is found not only in dramaturgy and sculpture but also in philosophy. There is no doubt that some of the later philosophical developments of our people owe a great deal to Greek thought, as Greek thought owes a great deal to *Upanishadic* thought. Pythagoras himself studied this and started the Pythagorean doctrine of the transmigration of souls. That doctrine was current coin in Greek philosophy, and indeed, although instituted by the Greek philosophers, became part of the web of European thought, and in course of time was incorporated into the Bible.

Just as in the early development of Greek philosophy, India played a great part, similarly it played a very great part in the mysteries of the Dionysian and the various Orphic rites that were among the chief characteristics of later Greek philosophy. These bear such remarkable consonances with our Tantric philosophy and Tantric practices, that there must have been some kind of contact between the two correlations of thought.

When we come to the influence of Buddhism on China, and that of China on India, there is no doubt. In the ancestral rites there are records which show that Chinese pottery and silk-making had a very ancient and deep influence on Indian art. It seems very likely that the very doctrine of Ahimsa which the Chinese philosophers preached at the same time as the Buddhists, or earlier, has played a great part in the doctrine in India.

All these things show a very remarkable contact. Our intellectual fabric today is shot through with European ideals and European modes of life and of expression. That I am

talking to you in English is proof of that. However much I may be ashamed of it, or should be ashamed of it, I could not possibly essay to talk to you as I have this evening on India except in a non-Indian language.

There is much more to it than merely the desire for convenience, for sanitary appliances, for drawing-rooms, and European dress. I am not referring to the externals of civilisation but rather thinking of the spirit of the West. There is no doubt that during the last three or four centuries in Europe and in the countries which derive their culture from Europe, a new development of humanity has taken place. Whereas the Indian thinker, the Chinese thinker, the ancient thinker generally, was content to reflect upon himself and within himself, and to derive his ideas with logical sequence from those which came from intuition, from reflection, from inspiration, modern Europe has perfected a technique which was present, though in a comparatively ancient form, in India. We have heard of the surgical operations performed in the past, and some of the excavations make it clear that, in operations on the eye, instruments were used about 4,000 to 5,000 years ago that are like those used in hospitals today.

There is, however, no gainsaying that after a tremendous development—in which the Arabs bore their part and the Persians theirs—a development in astronomy, in mathematics, in algebra and in geometry, there was a kind of lull in India's relation to the rest of the world. It may be due to the destiny which was imposed upon us, partly because of our political insurrections, partly as the result of invasions and partly perhaps as a logical reaction to our own intellectual make-up. But the Islamic period saw some change in this respect. The Islamic civilisation profoundly influenced the Indian in the matter of architecture, music, banking and of a new composite language which was originally the patter of the army camp but has become the *lingua franca* of India and bids fair to be the national language.

Moghul painting, literature, etc., are results of the interaction of Arabic and Indian culture, but so far as Europe has been concerned, there has been no steady osmosis—the result of complete inhospitality on both sides. They conquered us, but they were not conquered by us. No phenomena parallel to the Greek and Roman took place as a result of the French, Dutch and English invasions. They kept their soldiers and their cultures outside, separate. Such poems as were written were reminiscent of European poetry; similarly the paintings, however meritorious, were second-rate imitations of the European masters, and it required strenuous efforts to minimise the assimilation of European art and ideals, and to bring into existence a few exemplars of Indian art. But in other respects, during 150 years of

foreign rule, we have not produced, except in the case of Rabindranath Tagore, any great or original work. Not only in literature but also in painting, in sculpture, in architecture, we have copied, copied, until we have lost the habit of original thought and culture.

And the consequences? Indians did not take steps to inculcate, to establish and to standardise that habit of scientific speculation, of experimentation. They did not produce lecturers on a large scale, research institutions on a large scale, with the result that we have to take steps today to emulate the West in its direct approach to Nature whether in the region of applied science or in that of mechanical invention and development. We have deliberately to bring into existence, to copy at first and then, out of the copy made, to evolve originality. We have to get into that spirit of positive science, what might be called quest and enquiry by direct observation, direct contact with the facts and phenomena of the universe. So shall we be able to establish our culture as a whole, integrally, and be fit to be one of the supreme cultures of the world.

There are many other directions in which we have to cull lessons from the world. Take our literature —in religious literature, Tamil and Sanskrit are perhaps the oldest in the world, but the big, the realistic description of the universe, whether in novels, romances, or books of descriptive history or biography, that whole view of what might be called objective international knowledge, is a sealed book to us, and these are processes in which the West has done very formative, creative, eternal work. Shakespeare and Balzac and Voltaire and the great Russian novelists, the humanitarian writers of the West, these are works which we need, but we cannot continue to be reading them second-hand in translation. We have to create a new literature of objectivity and description, of history and experimentation. That is a region in which we can be borrowers, wise borrowers, before we become lenders.

My wish has been to indicate that, just as India has done a great deal to bring about unity, assimilation of cultures, there are many directions in which the influence of the world at large can impinge upon us, and we shall be short-sighted if we do not take advantage of these currents that blow in from outside. The world is maintained by currents of air, by ocean currents. The clear thought and noble dreams in any culture translated into literature or painting, sculpture or architecture, these are universal in character. If we are to become part of the world at large, India can play its part and play it most effectively by being both a lender and a borrower.

C. P. Ramaswami Aiyar

THE SOCIALISM OF JOHN RUSKIN AND WILLIAM MORRIS

[In our July 1947 issue we published "The Christian Socialism of Maurice and Kingsley" by **Guy Kendall.** Here he writes of two idealists whose Socialism was rooted in their love of their fellow-men. Both began with Man—the brother—and what he was and was capable of, not what he possessed or could pounce upon. Buddha and Jesus were also Socialists, and they too held man's life and his happiness as more important than such dicta of economics as mass production or public wealth. If Mr. Kendall found such colossal ignorance among the Forces during the war, about the writings of these two great Socialists, what shall we say of Indian youths who loudly prate about Russian Communism, etc., but who are equally unfamiliar with Ruskin's *Unto This Last* and Morris's *News from Nowhere.* In the India now emerging some type of Socialism must naturally arise. If its leaders are wise enough to learn from the mistakes of Russia and Britain and the U.S.A. and build upon the moral principles of Gandhiji, who himself was greatly influenced by *Unto This Last,* they will not only make India great and prosperous but also serve the world.—ED.]

Though the names of Ruskin and Morris are not often mentioned by social reformers today, it was in the prophetic utterances of these two pioneers that the founders of the British Labour Party found a potent inspiration. If today both leaders and the rank and file of the party are less interested in those sources than were the original pioneers of the type of Keir Hardie, it is perhaps because they are naturally more absorbed in the practical problems of a transition period than by such questions as the relation of art to life. Though their approach to socialism differed in many respects, Ruskin and Morris had this in common—that their motives were those of the artist—or rather of men to whom Art was the chief concern in life. Both of them looked primarily to the Europe of the Middle Ages as their spiritual home, and both professed socialistic sympathies late in their careers and with surprising suddenness. Modern industrial development had, they held, not only enslaved the workman to an inhuman drudgery, but had killed all joy in work and with it the beauty of the product in the houses they lived in and the ordinary articles of common use. Mankind had gained a whole world of cheapness and lost its own soul.

Morris, who was somewhat younger than Ruskin, had reached the age of fifty and most of his solid work in literature and art had been done, before he became an active socialist in the sense of engaging himself in propaganda, which mainly meant speaking at street-corner

gatherings—a task which he never relished but undertook from a sense of duty. It probably shortened his life. He had no liking for the nationalization of industry, but regarded it as the only available means of putting an end to the subordination of the worker to the capitalist. So long as private profit was the main motive of industry he saw no hope of the reunion of art with labour which he considered the only end worth striving for. He went so far as to assert that even art ought to be sacrificed if it could be enjoyed only by the few and not by the many.

> Popular art has no chance of a healthy life, or, indeed, of a life at all, till we are on the way to fill up this terrible gulf between riches and poverty. Doubtless many things will go to filling it up, and if art must be one of those things, let it go. What business have we with art at all unless all can share it?

It is perhaps not surprising that Morris was not at home in either the Social Democratic Federation or the Socialist League which was a breakaway from the older organization. He knew clearly what was his ultimate object, but could not concern himself much with the political means towards attaining it, nor was he hopeful of succeeding through the ordinary parliamentary machinery. "My aim, therefore," he wrote, "being to spread discontent among all classes, I feel myself bound to join any organization whose object seemed to me really to further this aim: nor in doing so should I be much troubled by consideration of who the leaders of such an organization might be, always supposing that one believes them genuine in their support of certain principles." If *News From Nowhere* is to be taken for a guide, he believed that the coming of the new era would be effected by revolutionary means.

As it is described under the semblance of a dream of the future, by a member of the New Order about a hundred years later, the change took place by means of a bloody clash of the Marxian kind between the possessors and the dispossessed. First there was a general strike. Then the middle classes organized themselves in a body known as "The Friends of Order." Finally there was civil war. How it ended we are not distinctly told. But "The Change" takes place in a way which reminds us of H. G. Wells's novel, *In the Days of the Comet*. In other words, it takes place by a sort of miracle. "The spirit of the new days," we are told, "was to be delight in the life of the world." The civil war had resulted in the destruction (conveniently) of much industrial wealth. Then Art or, as he calls it—wisely perhaps to avoid the suggestions of a general dilettantism—"work-pleasure"—"sprung up almost spontaneously, it seems, from a kind of instinct among people, no longer driven desperately to painful and terrible overwork, to do the best they could with the work in hand—to make it excellent of its kind....A craving for beauty seem-

ed to awake in men's minds."

Morris had toiled at his Marx. In his own words, "I put some conscience into trying to learn the economic side of Socialism, and even tackled Marx, though I suffered agonies of confusion of the brain over reading the economics of that work." But there is a distinct likeness to the doctrine of Marxism in the idea that when the people have obtained control, government will eventually fade away; for in *News from Nowhere* the only governmental functions left are those that we associate with rural district councils —the question whether a new bridge should be built, and the like. He was probably influenced, too, both by More's *Utopia* and Bellamy's *Looking Backward;* more by the former, for the mechanical organization of a State army of industry, such as is pictured in the American work, had no attraction for him. He wrote:—

> I neither believe in State Socialism as desirable in itself nor indeed as a complete scheme do I think it possible. ...The success of Mr. Bellamy's book, deadly dull as it is, is a straw to show which way the wind blows....It is high time that the principles of socialism should be put forth by those of us who are complete socialists—or let us call them communists.

He is right in his amendment; for the polity of *News from Nowhere* is completely communist. There is no money, and the products for daily use are simply given away. How it would be known what to produce and how much is not indicated. But after all it is a dream. The moral of it all is summed up in his phrase: "The reward of labour is life." For good work the reward is creation, "The wages that God gets." This statement exactly corresponds with Ruskin's famous definition of wealth in *Unto This Last*:—

> There is no wealth but life. Life, including all its powers of love, of joy, of admiration. That country is the richest which nourishes the greatest number of noble and happy human beings; that man is richest who, having perfected the functions of his own life to the utmost, has also the widest helpful influence, both personal, and by means of his possessions, over the lives of others.

In fact the correspondence is so close that Morris, writing thirty years later, must have had the passage in mind, though he nowhere acknowledged the debt.

Ruskin, approaching the social problem as a critic, and Morris as a craftsman, thus came to the same conclusion on fundamental principles. There is this difference between them, that Morris was not interested in economics as a science (or pseudo-science, as Ruskin regarded it, at least as pursued by its leading professors), whereas Ruskin thought it vital to be able to give a more or less detailed reply to the accepted systems of economics of which that of Ricardo was the most typical.

Unto This Last came out, or rather began to come out, for the author

of the four essays spoke of them as "introductory statements" when published in book form, in *The Cornhill Magazine*, then under the editorship of Thackeray, in 1860. But, for all the good-will on the part of the editor, the series had to be cut short in view of the tremendous outcry and protest on the part of its readers. It is usually stated that it was the socialism of the author that was thus reprobated, and it is true that there was an underlying current of socialism throughout, so far as that means the substitution of a system of social justice for the automatic operations of the market. But it is in the preface to the lectures, as they subsequently appeared in book form, that the formal socialism of Ruskin's practical projects appeared, which to us do not seem very formidable.

He proposed that the Government should provide throughout the country, first, training-schools whose objects should be moral, hygienic, and vocational. (The relations of these to existing schools was not defined.) Secondly, model factories and workshops "for the production and sale of every necessary of life and for the exercise of every useful art." But these were not to interfere in any way with private enterprise—rather to serve as a stimulant to it by showing what really good work was like. All unemployed persons should be admitted to the Government's training-schools, a due wage being provided. Lastly "comfort and home should be provided for the old and destitute." It is remarkable that the last two suggestions are becoming universally adopted as essential parts of any competent social service.

But there was a good deal up and down the four chapters to worry the orthodox man of business. For instance, the incompetent or less skilled workmen are to be paid as much as the best if they are employed at all. In other words, there is to be a living wage and no sweated labour. "Unto this last as unto thee." Buying in the cheapest market and selling in the dearest is no sound principle. What made your market cheap or dear? he pertinently asks. He incidentally involved himself in the mediæval chimera of the "just price," regarded as inhering objectively in the product. "The worth of the work may not be easily known; but it *has* a worth, just as fixed and real as the specific gravity of a substance." What share in the national income is any particular man's due, apart from the demand for his product? It is not difficult to say what is *not* his due, such as monopoly prices or such as have been heightened by cornering or destruction of produce. But further than that it is impossible to proceed with any exactitude; and the existence of an objective worth is of little economic assistance if it can never be ascertained.

He tells us boldly that "the best work never was and never will be done for money at all"; and there again posterity is beginning to

believe him right. Even in "repetitive processes" it was not primarily the monetary reward that carried the workers of this country through their great war effort, but the value they set on liberty. His most repeated slogan perhaps, after the definition of wealth set out above, is: "Government and co-operation are in all things the Laws of Life; Anarchy and competition the Laws of Death."—Yes, if you mean "cut-throat competition" and not friendly rivalry such as is to be found between factory and factory in the U. S. S. R. No one condemns the rivalries of sport as being based on "the Law of Death."

It is sometimes claimed that Ruskin was mostly wrong in his art criticism which the contemporary world applauded, and right in his economics which that world condemned. Certainly some of his criticisms of the orthodox economists were acute. For the Ricardians subtly suggested that what *is* done by the most successful capitalists is what *ought* to be done. It is significant that it has become customary since his time to omit the epithet "political" from the title "political economy." We speak rather of "economics." For, as Ruskin pointed out, *political economy means the husbanding the common resources for the good of the polis or community. It is the art of the good housewife on a large scale.* Economics can tell us, if we act in such and such a way in the production and distribution of goods, and the organization of services, exactly what is likely to happen. What is desirable—what course *ought* to be pursued in view of those facts—is a political or ethical question which lies beyond the range of economics.

The present writer, in speaking about "The Meaning of Wealth," and kindred subjects, to the Forces during the war, found only one man who had read *News from Nowhere* and none who had read *Unto This Last.* Yet in the days to come this aspect of human welfare is bound to trouble us. Let us put it in this way. If the average man's life is divided into the traditional eight hours' work, eight hours' play, eight hours' sleep, the "play" to include mealtimes, how much of it is really worth the living, unless the work is rewarding in itself? Now, there are those who say that with the better organization of machinery in production each man's job will be a skilled one—the care and direction of a machine—which is worth while for its own sake. Others rather look to the shortness of hours, which atomic energy and the like will bring, to allow of a much wider leisure in which it will be possible for men or women to devote themselves to art and the things which exercise human skill delightfully. Hand-made furniture and ware would then be produced as a side-line and a hobby, and either used by the producer or given away. Science, music, literature and mechanics would largely occupy the leisure of a truly educated people. Morris, and for the most

part Ruskin, were for definitely putting back the clock and returning to the civilization of the Middle Ages, purged of course of its feudal oppression, its insanitariness, and its armed pugnacity. It is notoriously difficult ever to put the clock back. But the person who recently asked of the "Anvil," or religious Brains-Trust, on the B.B.C. whether the conveyor belt is consistent with Christianity certainly required an answer; and the answer might well be negative; for the said device is typically destructive of vitality. Possibly Morris the poet may have the last word:—

And what wealth then shall be left us
When none shall gather gold
To buy his friend in the market,
And pinch and pine the sold?

Nay, what but the lovely city,
And the little house on the hill,
And the wastes and the woodland beauty,
And the happy fields we till;

And the homes of ancient stories,
And the tombs of the mighty dead;
And the wise men seeking out marvels,
And the poet's teeming head;

And the painter's hand of wonder;
And the marvellous fiddle-bow,
And the banded choirs of music:
All those that do and know.

GUY KENDALL

LASTING PEACE

A striking "Plea for Reconciliation and Lasting Peace," which emerged from a conference of nineteen distinguished scholars, called by the Institute of Near Eastern and Arabic Studies in the U.S.A. to review the possibility of peace in Palestine, is published in the September *United Nations World.*

The points made by the signers, who are among the most prominent scholars in America in their respective fields, have a wider reference in space and time than to the troubled Palestine of the present day. The proofs which they offer of the kinship of the Arabs and the Jews, their shared ideals and culture and their essential community of interest apply no less to other countries in the case of which group is ranged against group, not perhaps in open hostility today but clinging to the sense of separateness that but awaits the spark to flare forth into open conflict.

The plea for peace and reconciliation reads in part:—

> Nationalistic fervour can create and release immense constructive energies, awaken the finest traditions, consolidate a communityi n loyalty and mutual service; but exaggerated nationalism can also lead to cultural and political disintegration.

What the signers of the plea aver of nationalism is no less true of separative creedal and linguistic groupings. Whatever fanaticism writes upon the banner that its right hand holds aloft, its left hand brandishes ever the same torch of potential devastation. Especially valuable in this document is the recognition of the truth, as applicable to any group as to the parties to the unhappy conflict in Palestine:—

> Nothing can hurt the Jews as much, in the long run, as a restriction of their creative potentialities to the supposed interests of their own people, excluding others.

KASHMIR SAIVISM

[**Shri K. Guru Dutt, B.A., M.C.S.,** Secretary, Mysore Constituent Assembly, lectured illuminatingly at the Indian Institute of Culture, Basavangudi, Bangalore, on October 7th on a not sufficiently widely known facet of Indian philosophical thought. We are publishing his valuable lecture in three successive issues.—ED.]

II

When the Jnāna or Prakasa or perception side of it is emphasised, it is called Siva, when the Vimarśa or activity or reflection side of it is dominant it is called Śakti. Together they form a single entity named differently according to function. Other names for this highest reality are Anuttara, a term redolent with Buddhistic associations and literally signifying that which has no beyond and also Caitanya and Citi. The chief characteristic of Śakti is Svātantrya or freedom of activity. This aspect is so crucial for this system that it has frequently been designated Svātantryavāda, in contradistinction to the Vijnānavāda of the Buddhist idealists, the Māyāvāda or Vivartavāda of the Advaita Vedāntins and the Pariṇāmavāda of the realists. Svātantryavāda claims to resolve in itself the contradiction of realism and idealism and likes to describe itself as realistic idealism, a phrase which connotes the fusion in this system of various apparently opposed trends of speculation.

Svātantrya or Śakti is itself threefold in experience, composed as it is of Will (*Icchā*), Knowledge (*Jnāna*) and Activity (*Kriyā*) śaktis, another of those fundamental triads which go to justify the designation of Trika. This happy blending of several trends of thought is a feature regarding which Abhinava himself has said that if fundamental dualism is dropped out of Āgamik realism, if Māyā which is deemed a mere principle of illusion by the Advaita Vedāntins should be interpreted as Śakti, and if the two Vijnānas of the Buddhas were to be explained in terms of Ātman and Īśvara, we would have the essence of the Trika teaching.

Like all Indian Darśanas the Trika is a scheme of categories or Tattvas. The term Tattva is difficult to translate, for it is not identical with "category" which has an entirely objective significance and corresponds in our terminology to *Grāhya*. But Tattva in its higher reaches includes the conception of subject also or *Grāhaka*. It has been well said in the Āgama that ordinary knowledge is indissolubly bound up with the concepts of *Grāhya* and *Grāhaka*, object and subject as distinct, but the perception of the Yogis is centred in the common ground or *Sambandha* between these

two. It should not be imagined that this is some extraordinary region of experience available, if at all, only to a few adepts.

But that is not the Trika conception, according to which these levels are accessible at all times and even in the waking condition to all human beings who are capable of reflection or discrimination. They are, however, not realised as they are not capable of being distinguished, and are thus ignored and lost sight of. The aim of spiritual discipline (Sādhanā) according to the Trika is to achieve this recognition or *Pratyabhijnā*. Such a thing cannot be done from outside—even the Guru can only point the direction, as it were with his finger—Diksha. But the seeker alone can identify the essence within himself. Here no external help whatever is possible. The most familiar illustration given in the books is that of a pupil asking the teacher to show him his own (the pupil's) eyes. At best the teacher can hand a mirror to the pupil and ask him to look into it himself. Incidentally it may be mentioned here that this example of the mirror and the reflected image, the *Darpaṇa-pratibimba Nyāya*, plays as great a rôle in this system as the illustration of the rope imagined to be a snake—the *Rajjusarpa Nyāya*—plays in the Māyāvāda Vedānta.

Like the orthodox Advaita Vedānta, the Trika adopts the groundwork of the twenty-four Sāṁkhya categories or Tattvas of which the essence is the dichotomy of Purusha and Prakriti. It is the latter which evolves into the descending series of objective Tattvas: first Buddhi, Ahamkara and Manas, the three jointly constituting the inner organ or Antahkaraṇa, then the ten external organs, five relating to perception or sense—*Jnānendriyas*, and five relating to activity—*Karmendriyas*, the five *Mahābhūtas* or gross cosmic elements and the five *Tanmātras* or subtle elements—*Śabda*, *Sparśa*, *Rūpa*, *Rasa* and *Gandha*, which form the link between the *Bhūtas* and the *Indriyas*. All these are *Jaḍa* or inert, objective categories which merge in the principal one, Pradhāna or Prakriti, which is the seed of objective manifestation, sharply contrasted with which stands Purusha who is pure intelligence and eternally distinct from Prakriti. The highest realisation according to the Sāṁkhya is to perceive the distinction between Prakriti and Purusha. This constitutes release or freedom and is termed *Kaivalya* or isolation of the Purusha. It has to be stressed that the stage of Purusha is not a mere speculative rest-house in the path of the discursive intellect but a level of actual attainment through the Sāṁkhyan discrimination or the Yoga discipline. This fundamental dualism is, however, far from satisfying to many who demand some reasonable solution of two main problems left over: the multiplicity of Purushas who may be deemed atoms of sentience, or *Cidaṇus* as the Trika calls them, and why and how inert Prakriti functions in the interest of the Purusha.

The Vedānta and the Trika start where the Saṁkhya leaves off. Most of the Vedāntic polemics, *e.g.*, Śankara's commentary on the *Brahma Sūtras*, are concerned with trying to prove that there is no such entity as Pradhāna, and that the essential reality is One and Intelligent. The perception of the phenomenal world is attributed to a principle of illusion known as Māyā, which is neither real nor unreal and about which one cannot speak consistently (*Anirvacanīya*). The process is known as superimposition or *Adhyasa*. Between *Vyavahāra* and *Paramārtha*, there is no gradation but a single leap of experience. Above Purusha there is only Brahman with Māyā in between. If somehow the veil of Māyā is lifted, the world of phenomena disappears and the world of essence shines in all its glory. This is the only reality—Paramārtha, as compared with which the entire phenomenal world—*Vyavahāra*—is unreal. We have, therefore, the famous Vedāntic formula: *Brahmaiva satyam, jaganmithyā*. The apparent order and evolution in ordinary experience is not substantial (*Pariṇāma*) but illusory (*Vivarta*). In the process of realisation, only Jnāna or knowledge counts, Karma being not merely futile but even the principal obstacle in the way. Such is the Vedāntic doctrine as simplified—perhaps oversimplified, as some might object.

The Trika approach is somewhat different. For the Trika, the distinction between reality and unreality is only relative. In their own way, the image reflected in the mirror or the snake imagined in the rope has each its grade of reality and performs its respective function; they are all designated as *Ābhāsas*, a term which has given the name Ābhāsavāda as an alternative to this system, which rejects the Vivartavāda contention of the Neo-Vedānta that the world is originally a false appearance due to error. The Trika holds that Ābhāsa is real in the same sense in which an image which has no existence apart from the medium of its manifestation is real. Its existence is bound up with the existence of the medium. The world is thus real and as the expression of the Svātantrya—free-will—of the Supreme Lord is spiritual in essence like the Lord Himself.

The main distinction now becomes clear when we see that the Vivartavāda while admitting pure Caitanya as the highest category denies its Svātantrya. In the Trika, experience at all levels is Ābhāsa or manifestation, but the manifestation is not a creation out of nothing but the focusing of attention, as it were, on an already existent thing. The ultimate reality already contains within it all the Ābhāsas: All that *is*. In other words, all that can be said to exist in any way and with regard to which the use of any kind of language is possible, be it the subject, the object or the means of knowledge or the knowledge itself, is Ābhāsa. But Ābhāsa is transitory. The Trika accepts the stand-point of mo-

mentariness—*Kshaṇikavāda*—for the Bauddhas and does not make permanence—*Nityatva*—a criterion of reality as the Vedāntins do. This latter, the Trika says, gives to time —Kāla—a substantiality which strengthens the potency of illusion. It is not, therefore, Nityatva but Svātantrya which becomes the criterion of Sattā or existentiality in the Trika. By this standard, every Ābhāsa is real as being a manifestation of power or Sphurattā. All other definitions of reality are relative and conventional.

For the Trika, the sphere of all experience is one's own nature—Svabhāva. This is the realm of Adhyātman. Like the Gītā it equates Svabhāva with Adhyātman: *Svabhāvo'dhyātmamucyate.* The concept of Māyā, too, has its place in the Trika scheme of Tattvas, where it is a kind of watershed or dividing-line. Here the Tattva called Māyā, whose functions of delusion—*Moha* or *Aviveka*—correspond to those in the Advaita Vedānta, becomes the universally limiting principle—*Kancuka* —or sheath, and occupies an intermediate position. It operates in a fivefold manner—each mode being a subordinate *Kancuka* or sheath—and is reckoned as a Tattva. These are, in order—*Kalā*—limited doership, or restriction in respect of authorship or efficacy. It is *Kincitkartritva* as opposed to the *Sarvakartritva* of the Lord. This is the origin and root of the other four Kancukas—*Vidyā, Rāga, Niyatī,* and *Kāla.*

Vidyā, otherwise called *Aśuddha Vidyā* in order to distinguish it from the higher Tattva or *Śuddha Vidyā* which we shall have occasion to mention later, is the limitation in respect of knowledge and is the basis of that everyday knowledge on which all Vyavahāra rests. Rāga means inclination or limitation in respect of desire. It is the power behind all choice, when an individual prefers something to the exclusion of all else. Niyatī is the power which restricts or limits the causal efficacy of everything. It is because of this that "fire only burns and the sesame sprout comes out of the sesame seed only." Last comes Kāla or the ordinary conception of time or temporal succession. These five Kancukas with Māyā as the sixth dominate Purusha, the 25th and last Tattva of the Sāṁkhya as adopted in the Trika.

Thus, we have in all, so far, 31 Tattvas. All together these pertain to the lower or impure path or *Aśuddha-adhva,* that which is below Māyā. The Self as identifying itself with these is called *Māyāpramātā* or *Paśu* or *Takala, i.e.,* under the influence of *Kāla.* He is afflicted by ignorance which in this system is technically termed *Mala,* and is threefold: *Āṇava, Kārma* and *Māyīya. Āṇava* is the primary *Mala* on which depend the other two. It is that which transforms the soul into an *Aṇu* (atom), a small, limited and hence individual entity. It is the principle of individuation. *Kārmamala* is in essence what is

known as Karma in ordinary parlance, which enchains the soul by good and evil action. *Māyīyamala* is that which is responsible for the bodily form. According to the Trika, the realisation of Purusha, *i.e.*, *Kaivalya*, confers freedom only from *Māyīyamala*, *i.e.*, that which is incidental to the possession of a body. The other two remain. They are shed only when Māyā is transcended.

Thus we come to that last lap in the "pilgrim's progress," which is above Māyā and is called the *Śuddha-adhva*. Here the cognizer has shed both *Kārma* and *Āṇava Mala*. He is no longer a *Paśu*, but the Master or *Pati*. He realises his own freedom or power—*Svātantrya*, by stages: first *Śuddhavidya*, next *Īśvara*, then *Sadāśiva*, and lastly *Śakti* and *Śiva*. All together, we have the well-known scheme of the 36 Tattvas of the Trika. Above all and not counting as a Tattva is Para Śiva who transcends both *Sāmānya* and *Viśeṣa*. In regard to these Tattvas it has to be borne in mind that they are planes and not individuals. Each plane is a level of the cognizer, or subject, *Pramātā* or *Grāhaka*, corresponding to which there is an appropriate *Grāhya* or that which is cognized. At all these levels, however, it is the whole universe of experience—Viśva itself—that is cognised.

These levels will now be briefly described, beginning at the top. The Universal (*Sāmānya*) *Caitanya*, common to all aspects, pure and limited, is called Śiva, holding within itself all the *Viśesas*. The appearance of Śiva as *Aham*, the "I" principle, is called Śakti, its essence being the self-presentative character—*Aham-bhāsana*. Then it dichotomises itself into an "I," *Aham*, and a "this," *Idam*. The *Idam* is not yet fully differentiated. According to the relative predominance of either of these two constituents we have the three grades—*Sadāśiva* in which *Aham* is dominant and *Idam* subordinate, *Īśvara* in which *Idam* is dominant and *Aham* secondary, and lastly *Śuddhavidyā* in which *Aham* and *Idam* are in balanced equilibrium, *Sāmānādhikaraṇya*, between the two principles. The respective cognizers, *Pramātās* or *Grāhakas* are —*Mantra* for the *Śuddhavidyā* stage, *Mantreśvara* for the *Īśvara* stage and *Mantramaheśvara* for the *Sadāśiva* stage.

This apparently confusing multiplicity of selves will soon be seen to be not a defect but the merit of the system. Even at the risk of further complicating the matter, it has to be added here, for the sake of completeness, that the scheme posits two other sets of cognizers between *Māyāpramātā* (*Sakala*) and *Mantra*. These are not under the sway of *Kalā*, the effective aspect of Māyā, and are hence called *Akala*. They are of two types: *Vijnānākala* and *Pralayākala*. In the latter the potency of revival of ignorance exists, as in the case of a sleeping person who, when he wakes up, automatically resumes all the obligations of waking life. The former,

however, is not in danger of reverting to the original state.

The positing of seven *Pramātās* is so distinctive a feature of this system that it would be well worth while to examine the matter at some length, even though it may look like a digression. That the Self which is ultimately one appears as many is one of the commonplaces of Upanishadic imagery. There is thus the famous allegory of two birds of glorious plumage on the same tree, one eating the sweet and bitter berries, while the other higher up looks on with lordly unconcern. These have been explained by commentators to stand for Jīva and Īśvara, which are polarizations of one and the same Self. The *Gītā* too speaks of two selves befriending or antagonising each other, and how the higher can lift up the lower—*Uddhared ātmanā'tmānam.*

It also distinguishes between *Kshetra* and *Kshetrajna*, of which the former is the lower plane of the Self. This is brought out explicitly by Manu who calls the animated *Kshetra* by the name *Bhutātmā*, the self identified with the body which carries out the bidding of the *Kshetrajna*. This twofold classification would roughly correspond to the *Pramātās* of the *Śudda-adhva* grouped together on the one hand—*Purushottama*, and the *Māyāpramātā—Purusha*—on the other. Then again in the Upanishads there is the crucial distinction between the states of waking, dreaming and deep sleep, and the self associated with each: *Vaiśvānara, Taijasa* and *Prājna*. Transcending these three and forming their support and substratum, there is a fourth or Turīya.

Comparable to this is the exposition in the Taittiriya of the five Koshas, Annamaya, etc., each of which can easily be associated with the appropriate Abhimānī self. These classifications are not like the inert categories of physical science which have to be reconciled with each other. But each set furnishes, as it were, its own symbolism for grappling with the complex experience of life, and its justification is the resulting simplification which takes the seeker one more step nearer the goal. It is in this light that the seven cognizers of the Trika have to be appraised. In a sense they are hypothetical, but they yield results (*Siddhi*) in the practical experience (*Sādhanā*) of those to whose *Samskāras* they prove congenial. The number seven, too, has its peculiar appeal and reminds one of the seven higher Lokas corresponding to the seven Vedic *Vyāhritis*, the seven seers, Saptarishis, of the Veda and Purāṇa, the sevenfold stream (of consciousness?) *Saptasindhu*, which is identified with Sarasvatī, the goddess of learning, the seven little Mothers (*Saptamātrika*) who are her derivatives, the seven stages or levels of Yogic attainment (*Saptadhā prānta bhūmi prajnā*) referred to by Patanjali, as well in the *Yoga Vaśishṭha* and other authoritative works on Yoga.

K. GURU DUTT

SRI PURANDARA DASA

[This study by **Dr. R. Naga Raja Sarma** of a great Indian composer of four centuries ago brings out not only the rare genius of Purandara but, sadly, the lack of appreciation of it in sections where rival local artists are favoured. There can be no rivalry between works of genuine art, and to allow sectional loyalties or political prejudices to bias æsthetic judgments is to make those judgments valueless. Beauty, like Truth and Goodness, stands above the man-made barriers of Province as of creed, of nationality, of language and of race. Its votaries should seek to do the same.

Indian music and its ideational background, its subtleties and its theories, are largely a closed book to Westerners. "The Birth of Melodies: An Indian View," which Shri O. C. Gangoly contributed to our January 1937 issue, lifted a corner of the veil.—ED.]

A type of uncritically partisan judgment believes that all the available musical genius of India has been monopolised by the so-called Trinity of South India, Tyagaraja, Muthuswamy Dikshitar and Syama Sastry. The fact is that about *three* clear centuries before the advent of the Trinity, Sri Purandara Dasa had not merely perfected thousands of musical patterns and evolved the thrilling technique of Karnatic Music, but had preached in a striking and successful manner the message of the Vedanta to the millions not familiar with Sanskrit, through the medium of Kannada. He had set it to exquisite music the compelling appeal of which moves the hearts of millions towards devotion to the Supreme. On this year's Purandara Dasa Day, the 29th of January 1949 (corresponding to *Pushya-Krisana-amavasya*—the new moon of the month of Pushya, the date on which the saint and singer died, I desire to place before the readers of THE ARYAN PATH certain salient features and characteristics of his unique contribution to Karnatic Music and to the propagation of the message of Vedanta championed by Madhvacharya (Anandatirtha) to whose school of philosophy Purandara owed allegiance.

Historically documented details regarding Purandara's life and activities are lacking, though glowing accounts written in Kannada by religious-minded admirers are available. It is a characteristic of the Indian genius that master craftsmen like Purandara did not care to gather Boswells round them for the purpose of recording the details relating to their life and achievements. In three pieces composed by his disciples, two by Vijayavitthala Dasa and one by Jagannatha Vitthala Dasa, certain details in barest outline are furnished. ("*Gurupurandara Dasa re,*" "*Dasaraya,*" and "*Adigalige-*

vandipe." Purandara was the son of a Brahmin named Varada Naik. His name was Krishnappa Naik. His birthplace was an obscure village known as Purandaragada in the vicinity of Pandharpur, Poona District. The dates 1491-1564 A.D. may, I think, be accepted as fairly well-established. His father was a petty dealer in silverware and miscellaneous jewellery. Into that family business he was duly inducted and he plied his trade. He was a contemporary of the celebrated Vyasaraja, the spiritual preceptor of Krishnadevaraya and the guardian saint of the Vijayanagar Empire. From Vyasaraja, Purandara obtained spiritual initiation, perhaps in 1525 A. D.

It is believed that Narada himself appeared on Earth as Purandara to fulfil a divinely-ordained mission. The mission related to direction of genuine aspirants along the path of truth, devotion and spirituality. Another account has it that Narada once went to the abode of the Lord and danced before Him in spiritual ecstasy. Pressed to ask a boon, Narada demanded that the Lord should reciprocate his own spiritual devotion and approach and dance before him. The Lord assured Narada that the boon would be granted when in the age of Kali Narada would take incarnation on Earth as Purandara, and that in Purandara's daily worship, the Lord would appear and dance before him.

Purandara gradually developed into a great miser. The Lord then thought that Purandara's conversion must no longer be delayed. He appeared before Purandara in the disguise of a Brahmin beggar wanting money for the performance of the sacred-thread ceremony of his son. He was mercilessly driven out. Purandara's wife encountering the same Brahmin gave away her diamond nose-screw. The mischievous Brahmin offered the identical jewel to Purandara for sale, giving him the shock of his life. Having locked the Brahmin mendicant in his shop, he ran home and challenged his wife to produce her nose-screw, which she could not do. The devoted wife, not caring to live once the suspicions of her husband had been aroused, prepared a cup of poison, but when she stirred the deadly drink she found in it the nose-screw, which she handed to Purandara.

That was the moment of Purandara's spiritual conversion. His sophisticated professional eyes were blinded by the superphysical brilliance of the jewel, the value of which could not be determined by human standards and computation. Bewildered, he ran to the shop in which the Brahmin had been locked. The mysterious mendicant had disappeared. Light dawned on him. The Brahmin mendicant was the Lord Himself.

Purandara after this incident underwent a radical psychological and spiritual transformation. He gave away all his belongings, discarded the narrow confines of home and family, and with his devoted wife he

left his home a free man and entered the wide world to teach, preach and practise the message of Theism by singing the glory of the Lord—Sri Vitthala of Pandharpur. He is believed to have celebrated his spiritual conversion fittingly by acknowledging that his wife had been instrumental in showing him the Godward way and effectively weaning him from Mammon. His first musical composition was a tribute to his wife :—

All is well that ends well. Everything happens only for the best....I was thinking it beneath me to wear a garland of sacred Tulasi round my neck and to wander through the streets proclaiming the Glory and Majesty of the Lord and singing His hallowed names. ...She made me worship the Lord with a garland of Tulasi.

Purandara's life has been filmed. Countless are the supernatural incidents traditionally connected with his mundane career. I do not propose to record them here. Instead, let me describe what have been admitted by the musical aristocracy to be the prominent features of the musical genius of Purandara. Quantitatively viewed, Purandara's creative compositional output has been staggering. He is reputed to have composed 475,000 pieces according to the evidence contained in a piece by his disciple Vijayavitthala. Hundreds of these have been printed, at Belgaum, Udipi and elsewhere, in Kannada and Devanagari characters. Qualitatively, just as in the holy Triveni a charming confluence of three streams is witnessed, so are witnessed in the music of Purandara a happy and harmonious combination of the streams of Pure Karnatic, Hindusthani and Maharashtra Music. Such a combination has created a characteristic charm of its own not found in the works of other artists.

Indian classical music is of two types, *Marga* and *Desi*. The former is a pure type traditionally transmitted from time immemorial and prevalent in the heavenly regions in its pristine purity. The latter is moulded in places territorially and geographically separated and has a distinctive local colouring. Purandara brought about a happy and harmonious synthesis between the two in his creations. Each piece was patterned by Purandara into a unit, three elements entering into its constitution—the *Pallavi*, the *Anu-Pallavi*, and the *Charanas ;* and *Kritis* and *Kirtanas* were given permanent local habitations and names.

Purandara was also responsible for the adoption in practice of the division of the different *Ragas* into *Sattvic*, *Rajasic*, and *Tamasic*, so that each was made the appropriate vehicle of corresponding religious emotions and spiritual wayfaring, the diverse moods and reactions of the human mind to characteristic psychological situations.

The Upanishads refer to the constitution of the cosmos on the basis of a quintuple admixture. (*Pancheekarana*). In like manner it is said that Purandara had been respon-

sible for the isolation and identification of eighty-four *Ragas* (*Kalyani, Varali, Thodi, Bhairavi, Saveri*, etc.) each of which should be considered as a genus admitting within its fold five or, to be mathematically strict, four species.

The musical genius of Purandara was so extensive that he left no pattern and no tune unexplored and unemployed. Thus, his compositions range over the following distinctive musical types: *Kritis, Kirtanas, Padas, Lavanis, Kandapadya, Ugabhoga* (also *Umabhoga*), *Budabudika*, and so forth. *Misragati, Ratimela* and some other rare and even recondite musical models have also been used by him. Many of Purandara's pieces are admirably suited both for rendering as independent melodies, and for accompanying dance-movements. (*Bharata-natya* and *Abhinaya*.)

In the control of time-measures, Purandara stood supreme. Managing, with perfect ease and grace, the *slow* (*Vilambita*), the *medium* (*Madhyama*) and the quick (*Durita*) movements, he has composed hundreds of pieces illustrative of each. Emphasising the essentials of correct and perfect music, Purandara assigns pre-eminence to keeping time. It is interesting to note that Purandara was responsible for a category of composition absolutely original and *sui generis*. It is the pattern known as *Suladi* (perhaps a contraction of *Sulabha-hadi, i.e.*, the easy way, which is sung to a graded and sliding succession of different *Talas* (Time-measures). The *Suladi* type exemplifies *Talamalika* (a garland of *Talas*) on the analogy of *Ragamalika* (a garland of tunes.)

From this necessarily brief account of the salient characteristics of the musical genius of Purandara, it will be apparent that in an orderly and disciplined systematisation of contemporary trends and material of music, Purandara stands supreme, unequalled by any master artist before or after him.

Academicians and theorists have claimed that Purandara was ignorant of the scheme of seventy-two *Melakarta-Ragas* (basic tunes from which others have been derived) but in a biographical piece it is definitely and unequivocally stated that Purandara was acquainted with it (*Svaravetti-Raga-moovattaru-eradarinda...*, *i.e.*, tunes computed as twice thirty-six.)

One or two more fascinating features, however, cannot be ignored. Some of his pieces have been composed in such an adjustable technique as would easily permit of one and the same song being sung in different *Ragas*. For instance, the piece justly celebrated for proclaiming a simple spiritual remedy for all ills, to wit, devotionally contemplating and singing the holy names of the Lord, can be sung in twenty-four different *Ragas* corresponding to the hours of the day. It is noteworthy that traditional classical music of first-rate technique had always insisted on singing only such

tunes as are adjusted to the time of the day.

Notwithstanding popular protests, the fact remains that many of Tyagaraja's compositions are imitations of those of Purandara. Tyagaraja's "*Vidamoosayave...*" is patterned after Purandara's "*Nachike-pada-beda....*" His "*Eppudu-kripa...*" in tunal and musical mode is an imitation of Purandara's "*Yenu-nanittu-mecchuveno....*" And again, Tyagaraja's "*Nanupalimpa...*" has been modelled on Purandara's "*Bide-ninnayya-pada...*"

The tunes and the language of Purandara are unsurpassable in their direct psychological appeal to diverse personalities, attracting irresistibly children, the young, the adult, and the old alike. Every mood, passion and emotion, ranging from the ridiculous to the spiritual sublime have been portrayed by Purandara with uncanny sympathy and insight.

Children are usually mischievous. The worried mother affectionately addressing her truant child exclaims —"What shall I do? Why did the darkness of night disappear? Why did the day dawn?" The child is Lord Krishna. The mother is Yasoda. For, the dawn means a day of endless mischief. "The charming women of Gokula" the mother exclaims, "bring all sorts of complaints against you. They also blame me for being the mother of such a mischievous boy." Appropriately this piece is rendered in *Udaya-raga* that is to be sung at early dawn.

The plaintive mood soon disappears. "Show me your hands," says the mother affectionately; "I shall fill them with sweet butter." Divine are the hands. The piece goes on recounting the incidents in the life of Lord Krishna. These divine hands were once stretched towards a poor Brahmin for a few grains of boiled and beaten rice (the story of Kuchela). These hands again lifted a huge mountain and converted it into an umbrella for devoted folk threatened by torrential rains (the story of Govardhana). The tune is uncertain. Some manuscripts mention *Sankarabharana*. It is sung differently in different parts of Karnataka with plenty of local colour. Children enjoy the two pieces immensely.

Sometimes, Purandara's compositions have developed into riddles and conundrums. Again, lapsing into highly serious mood, Purandara reminds old and young alike that messengers from the Angel with the dark draught might visit them any moment and that every minute must be spent under the strictest spiritual self-censorship. Particularly are strong persons counselled not to use their strength to victimise the weak.

Making a powerful appeal to the imagination of the masses and the intellectual aristocracy alike, Purandara has proclaimed his metaphysical message in mellifluous music which has been the envy and despair of other craftsmen. Vyasaraja, his preceptor, was a follower of the philosophy of Sri Madavacharya (Anandatirtha). Naturally, there-

fore, Purandara gave a popular exposition of the philosophy of pure Theism taught by Madhava in Kannada, the language of the people amidst whom his lot had been cast.

Purandara's theism is grounded on belief in the supremacy of the Lord, Sri Mahavishnu (Narayana, Vitthala, etc.) who alone is the saviour of the finite selves. All the other deities of the Hindu pantheon stand behind Vishnu. The doctrine of Karma has found striking expression in many pieces. Purandara counsels striking a daily balance-sheet of the good and evil deeds done, and that the mind should be thoroughly purified. Kindness and love for all, social service, a spiritual outlook based on realisation that all are children of the same Creator are repeatedly advocated by Purandara who explains that this life and all the possessions it might bring should be considered as a sacred trust. The worship of the Lord in images, in life, in his creatures, in service and in sacrifice is the highest worship which would liberate aspirants from the ills of transmigratory existence. God's existence cannot be proved by logic and reason. By faith alone can mankind be saved.

Thousands of pieces by Purandara are luckily available in print and other thousands are in manuscript. Only the barest outline has been sketched to show that Purandara has not been eclipsed by the musical trinity of South India but, on the contrary, is the monarch of music and metaphysics. Professional artists at present are not conversant with even a dozen pieces of Purandara, thanks to the films, the general deterioration of standards in music, the objectionable habit of playing to the gallery, and above all the lack of the spirit of pure research.

When one contemplates the subtleties and the vast number of the pieces composed by Purandara, such a humble tribute for this year's Purandara Day is a small affair. But Purandara's services to music, to metaphysical mysticism, to mankind in general and to the Kannada language in particular are inestimable. Only genuine scholars who have acquired full mastery over the doctrines of Indian Philosophy, the complicated technique of music, and the Kannada language will be able to expound the significance of Purandara's chiselled and polished pieces, every one of which is a charming and self-contained harmony.

R. Naga Raja Sarma

RIGHTS—AND RESPONSIBILITIES

AN INTERVIEW WITH SHRIMATI HANSA MEHTA

[Our readers will be interested in the constructive views on human rights and other subjects which one of India's ablest, most public-spirited and best known daughters, **Shrimati Hansa Mehta,** a member of the United Nations Human Rights Commission, expressed at Baroda in mid-December to a member of our staff who interviewed her for our pages.—ED.]

As soon as I heard that Shrimati Hansa Mehta was back in India from attending the Commonwealth Parliamentary Conference at London, as a member of the Indian delegation, I wrote her at the Editor's suggestion, requesting an interview at Baroda, where her husband, Dr. Jivraj Mehta, is Prime Minister. Before my note could reach her, however, she was off to the Constituent Assembly for the important session at which were being considered the recommendations of the Fundamental Rights Committee on which she had served. I had a friendly note from New Delhi and an invitation to tea the day after her return.

As the clock struck five a red-liveried chaprassi ushered me into the reception room in the Dewan Sahib's spreading white mansion which, for all its size, achieves a homelike atmosphere. He was back in a moment to show the way to the smaller drawing-room where I found Mrs. Mehta, a quiet person of middle age, medium height and pleasant manner, in a dark-blue-bordered sari of white *khaddar*. Perhaps her most outstanding characteristic for even the casual observer is a quiet steadiness, a poise that would make her noticeable in any company.

I asked her first about her many trips abroad of which the very first had set the purposeful pattern for those that had followed it. In 1923, still in the student-age group herself, she had spent about eight months in America, visiting most of the leading colleges for women to get ideas to bring back for the promotion of women's education in India and especially in Baroda, where her father, the late Sir Manubhai Mehta, was then Dewan. As the wife of the present Dewan, who was Gandhiji's physician and who has been a fearless champion of freedom and democracy, she had come home to the very house where she had spent her girlhood years.

The next year, 1924, was the year of her marriage and of her first meeting with Gandhiji. She had joined the freedom struggle in 1930. Her husband too has a long and honourable prison record. Her own non-violent political activities, organising and participating in the picketing of cloth and liquor-shops, etc., had cost her three prison terms, ranging from

six weeks to five months in 1940, during the last of which she translated *Hamlet* into Gujarati (a translation, by the way, which has been highly praised, though it is as a writer of juvenile literature in Gujarati and in English that she is best known in the literary world).

In 1946 Mrs. Mehta had been named as a member of the "Nuclear" Status of Women Commission, a temporary sub-commission of the Status of Women Commission appointed by the Economic and Social Council of the United Nations. Since then, the Human Rights Commission of the United Nations, of which she is the only woman member besides its Chairman, Mrs. Franklin Roosevelt, had accounted for three of her trips abroad, to America in 1947, to Geneva at the end of that year, again to America recently, the American sessions giving her incidentally the welcome opportunity of seeing her son and daughter, both studying in the United States.

There was, she said, talk of another meeting of that Commission early in 1949, for its work was only partly finished with the drawing up of the Draft Declaration of Human Rights. That had been recently approved by the United Nations Assembly with six significant abstentions—Russia and her satellite countries and the Union of South Africa—whose silence proclaimed their lack of sympathy with ideals to implement which would involve a radical change of policy.

The Declaration of Human Rights, she explained, was not at all concerned with relations between countries; it was the formulation of the principles which should govern the relation between the individual and the State. It stated a moral obligation which it remained to supplement with a Covenant legally binding upon the signatory nations. Most nations had favoured the Declaration but not all even of the democracies were displaying alacrity in connection with the drawing up of the Covenant. Opinions differed, even in the Commission itself, as to whether the application of the Covenant's provisions should be left to the courts of the signing nations. Mrs. Mehta was one of those who felt that there must be an international machinery of enforcement, an international court and an international police force capable of enforcing its decrees. One foresees that all may not be smooth sailing at future meetings of the Human Rights Commission!

"How would you summarise the rights of man as a human being?" I asked her.

"The first right," she answered after a moment's pause, "is the right to live, which has been violated all over the world. All other rights grow from this. If a man has the right to live, he must live well. He must have food and shelter and personal liberty. All the social, economic and political rights come from that right to live as a human being, as a person in relation to others. That implies equality."

And equality she considers most intimately related to human brotherhood.

"But there are obvious inequalities between human beings?"

"Inequalities there are," she conceded, "but there must not be legal inequalities. One human being cannot be favoured by the law over another human being without injustice. There has to be equality of rights and of opportunities. Whether people take the opportunities or not, whether or not they are fit to take them, they must have equal opportunities."

I asked her how nearly the short definition of human rights which had been formulated by Madame H. P. Blavatsky in 1889 was in agreement with the United Nations' Declaration of Human Rights. Madame Blavatsky had written in her *Key to Theosophy* that what was due to humanity at large was "Full recognition of equal rights and privileges for all, and without distinction of race, colour, social position, or birth." And, she had added, such due is not given "when there is the slightest invasion of another's right —be that other a man or a nation; when there is any failure to show him the same justice, kindness, consideration or mercy which we desire for ourselves."

"It more or less embodies the Declaration in short," Mrs. Mehta said. "We have also said the same thing."

I inquired how the abuse of rights once they were given was to be prevented, citing the obviously just right of workers to unite which had been followed sometimes by threats of strikes in essential services, interference with which might endanger human lives.

"We have said that none of these rights is an absolute right. They must be limited by the rights of others. I cannot abuse or slander another person; that would be abusing my right to speak." The Governments, she said, would have to be firm in putting down abuses of rights.

What fundamental civil rights have been written into the new Indian Constitution?"

"Freedom of speech and of assembly, freedom of movement—all the recognised freedoms," she replied. "Full equality without any distinctions of creed, colour, race or sex, equal opportunities for all." The Constituent Assembly had adopted all the recommendations of the Fundamental Rights Committee.

I asked her if she thought there was a better chance for these provisions to be implemented in India than in other countries where democratic principles had been accepted in theory but denied in practice.

She did think so. For one thing, she said, the ground had been more or less prepared here; otherwise people would oppose these fundamental rights. For another, the rights affirmed had been made justiceable. So there was a better chance; a person whose right had

been violated could have redress from the Courts.

"Isn't India's inheritance also a help?"

"If we speak of India's inheritance, people may say that untouchability is part of it. And untouchability must go! Now the treating of any person as untouchable will be a criminal offence."

"What do you think," I asked, "is at the root of the tendency to abuse rights?"

"Human nature," she said with her gentle laugh.

"Would you say human selfishness?"

"Selfishness, yes, but also non-understanding. I think it is really because a man doesn't understand what his own rights are that he is not able to respect the rights of others. Ignorance as well as thoughtlessness plays its part."

She thought that the present spirit of lawlessness was a passing phase. "The sudden liberty has gone to their heads; they think they are free to do anything they like. It comes from ignorance of what their duties are. We talk of rights. We have to realise that we have duties also. In India we always have emphasised Dharma rather than rights. But rights and duties go together. There should be no emphasis on one or the other."

"How can India give that ideal of Dharma to the world?"

"India has to set an example. Take untouchability. We have put it in the law, but it is the people who have to conquer it. If we can do that we can set an example to the United States, for instance, with its race problem. There are those in that country who do not believe in that discrimination."

"But isn't a united India necessary for India to speak with a firm voice?"

"It is the most essential thing today," she said with great earnestness. "At the present moment we do not want to encourage fissiparous tendencies."

"What part do you think the influence of Gandhiji's life and teachings will play in the assuring of human rights in practice?" I inquired.

"Our implementing them will be due to Gandhiji's teachings. That was what I meant when I said that the ground here had been prepared. He always believed in equality irrespective of sex or creed or colour. His influence will always be there. It will strengthen as time goes on because people will gradually understand his teachings. Today they are not able to see exactly what Gandhiji has been aiming at."

We were finishing our talk cozily over our cups of tea when the genial Curator of the State Museum, Dr. Hermann Goetz, was announced. He proffered at once his request that Mrs. Mehta preside at the early opening of an art exhibition. I had the opportunity to see from the conversation that followed not only how much at home she was in that field too but also the deliberateness

so characteristic of her. She quietly consented to preside, but only after she had poured out tea for the newly arrived guest and after several minutes' chat.

Our talk had ranged rather widely without there being time to touch on all the movements for the amelioration of conditions to which Mrs. Mehta has given freely of her time and energy, *e.g.*, the co-operative movement and the women's movement, with both of which she has for years been prominently associated.

I asked her one last question, reverting to our earlier discussion: "You would say that India has a definite contribution to make to the realisation of human brotherhood?"

She answered with conviction: "A great contribution, to brotherhood—and peace."

FAILURE OF TECHNOLOGY

The thirty-third of the "Human Affairs Pamphlets" issued by the Henry Regnery Company, Hinsdale, Illinois, is *The Price of Progress*, by F. G. Juenger, made up of selections from his forthcoming book, *The Failure of Technology: Perfection Without Purpose.* Completed though that still timely book was in pre-war Germany, it is an arsenal of cogent arguments for those who oppose the industrialisation of India.

He denies that technical progress creates riches: "The human situation characteristic of our machine world is poverty." Technology, he charges, produces instead an ever-growing consumption, a more and more ruthless exploitation of resources. Not only, he writes, does the progressive mechanisation of life grind the individual more and more into the mass; an advanced stage of technology is accompanied by mechanical theories of the nature of man, a kind of thinking that has lost respect for freedom. Mechanisation, moreover, enforces organisation, an ever-expanding bureaucracy.

This pamphlet is of value for another reason, for the pertinent distinction which it draws between leisure and idleness. "Leisure and free activity," Mr. Juenger writes, "are conditions in no way connected with the machine."

> A man who is relieved of work is not thereby capable of leisure; a man who gains time does not thereby gain the capacity to spend this time in free activity. For leisure is not a mere doing-nothing....Leisure, to be fruitful, presupposes a spiritual and mental life from which it draws its meaning and its worth. An *otium sine dignitate* "leisure without dignity" is hollow, empty loafing... the many, when they have gained time, only kill it.

There is a tendency, in India as elsewhere, for this distinction between idleness and leisure to be overlooked, not only by the working classes but also by the politicians who hold out the hope of shorter hours as an unquestioned good. Exploitation must certainly be curbed, but it is the wrong attitude to work that makes it burdensome. Work done with the right attitude offers no less straight an avenue of spiritual advance than leisure fruitfully employed.

NEW BOOKS AND OLD

TOWARDS INTEGRATION

A NOTE ON THE WORK OF HUGH I'ANSON FAUSSET

[This deeply understanding appreciation of the spirit and the achievement of one of our most valued contributors by his fellow-poet and fellow-critic **Miss Dallas Kenmare** will be of special interest and value to many of our readers. His passion for wholeness, for freedom, for reconciliation between the East's and the West's outwardly different ways of looking at life, are of the essence of religion in the true sense, as they are basic to meaningful and fruitful living.—ED.]

The problem of the modern world is pre-eminently a problem of integration, and it is significant that the form of mental disease most popular at the present time—"popular" because diseases are very much a matter of fashion—is schizophrenia, the splitting, or disintegrating, of the personality. In a article, Mr. Melville Chaning-Pearce drew an interesting parallel between this significant splitting of the self and the splitting of the atom. As he pointed out,

> the psychical is the correlative of the physical event and it is only within the orbit of a universal order and correspondence that they can be perceived in their true perspective.

Increasingly among enlightened thinkers the realisation is growing that salvation cannot come through mass movements, that the ideal of democracy has to all intents and purposes proved impracticable, and that the root of any and every problem lies in the individual, in the soul of man, which must undergo a revolutionary change if mankind is to survive.

Among contemporary writers, no one, not even Nicolas Berdyaev, has been so insistent, so patiently persistent in his warnings, so undeviating in his proffered solutions, so certain of the deep fundamental necessities, as Mr. Hugh I'Anson Fausset. His work, for the last twenty-seven years, has been one long variation on the theme expounded explicitly in his autobiography, *A Modern Prelude*, which appeared in 1933, and in which he says plainly :—

> My purpose in writing this book was to throw some new light upon the neurosis from which the modern world is suffering,

for, as he had already affirmed in an earlier work, *The Proving of Psyche*, humanity was suffering pre-eminently from the disease of dualism, and until unity of being has been achieved in the individual, there can be no hope of world unity. The relation between the macrocosm of the world and the microcosm of man is indivisible, and it is the inability to realise this which lies at the root of failure. Faith in politics, science and economics as a means to human betterment has proved itself without foundation, and this, allied to a growing mistrust of religion and spiritual values (aggravated by the Christian Church's equivocal at-

titude to war,) is responsible for the grim disasters which have latterly engulfed the world. The events at Hiroshima and Nagasaki in August 1945 were only the logical culmination of an age of Godlessness and consequent brutality, an age which has come to trust not the heart, certainly not the soul—now discounted altogether except as a happy hunting-ground for the psycho-analyst—but the brain; not the works of God, the miracles of the natural world, but the Machine; not the truths revealed in poetry and great literature but the facts exposed by science. These facts are certainly in themselves miraculous enough, but this is not the aspect that impresses itself on the modern mind, which has lost, among much else, all sense of wonder, and has developed instead a love of sensationalism, fostered of course by the cinema and the wireless. Actually, the world has become much too wonderful as a result of the discoveries of science, until every marvel is accepted as a matter of course. In the modern world, there is little or no reverence, little or no holiness, therefore no wholeness—for the word "holy" derives from "whole." Mankind has become a house divided against itself, serving a variety of bad masters, all under one Satanic master, who creates all the elements which have become so familiar in the last thirty years of this century particularly: discord, disharmony and pre-eminently disunity, first in the individual, then in the vast world of men.

Mr. Fausset is of the generation who were disillusioned and disintegrated by what is now referred to as the First World War (as if a civilisation were proud of the number of its wars, and eager for more). In the preface to *The Proving of Psyche* he quotes Mr. Herbert Read's description of the generation of young men who, though they may have escaped its shells, were destroyed by the war. And Mr. Fausset recognised then, nearly twenty years ago, the need for a recovery of faith in life, which he described as "so urgent a need that without it the pulse fails and disintegration sets in." In this book he says:—

> I have made a plea for a creative as distinct from a merely critical individualism, because I am convinced that the central problem for the modern individual as for the modern world, is to bring his thought into a true and fertile relation with his life, and his life into a similar relation with his thought. Critical denial has gone so far in our generation that the need for reintegration is urgent.

Those of the younger generation, who believe that their insistence on the importance of the individual, their personalist and individualist movements, are new, would do well to turn to Mr. Fausset's writings of the 1920's; those, too, who look upon the realisation of the necessity for reintegration as a discovery of the last ten to fifteen years. The voice that sounds in all these books, even in the literary studies, is as deeply prophetic in its way as the revered voice of Berdyaev, as penetrating in its diagnosis of man's disease as C. G. Jung's. But Berdyaev is purely a philosopher and a theologian, Jung a psychologist, whereas the philosophy, the metaphysics, the profound psychology and the deep religious beliefs of Hugh I'Anson Fausset are all concealed in literary writings: criticism, studies of great poets, an autobiography of an unusual kind and two novels, in which the same note is unmistakable. "Salvation," for individuals as for the

world, he insists, lies only in a total unification of being, wherein heart and mind, soul and spirit, and the inner and outer life are in harmony. In the modern world of harsh necessity, this is often tragically hard to achieve, but it is the most vital of all processes: the deepest issues of personal life are at stake. Ultimately the outer life must become the true expression of the impulses of the soul, otherwise there is fatal discord and tension. But to achieve this demands what is a quite relentless sincerity of purpose, honesty, and searching self-discipline. Mr. Fausset's studies of great poets and writers—*e.g.*, Donne, Wordsworth, Tennyson, Coleridge, Tolstoy—are all experiments in the realm of "personology," and an attempt to explore metaphysical and religious truths through the lives and work of creative artists of genius.

Unity, harmony, integration, are the key-words to Mr. Fausset's philosophy. In *A Modern Prelude* he writes:—

> Every task, every meeting, every glance, even, or gesture, should in fact be regarded as a test of our singleness of being. And so far as we fail to meet the challenge of life, whether embodied in a person, in nature, or a work of art, with understanding, we fall short of a true identity. There is imperfect reciprocity between the life within us and without. But the more whole we become, the narrower will grow the division between the two, until at last we shall perceive that in reality there is no outward life, no alien men and women, no hostile world, because all, in their essence, are part of ourselves.

This is the quintessence of unity, and of a profound religious faith. "We are members one of another," and every man is directly responsible, whether he recognise it or not, for the well-being or affliction of his neighbour. The purpose of this book is to

> record a struggle towards true self-knowledge and the creative life, which every man in his heart wishes to live, but of which few today understand the conditions,

because only by this method may the world-neurosis of which Mr. Fausset is so hauntingly conscious be cured.

The book falls into two parts, and is an absorbing record of how, in his own words, he "suffered life" (Part I) and "suffered thought" (Part II). With such a remorselessly active thinker, the latter is to a greater degree than usual inextricably interwoven with the former. He is essentially a poet, and believed at the beginning of his life as a writer that poetry was his destiny, and the writing of it the sufficient reason of his being, but, although his early poetry is predominantly lyrical and shows in the main little trace of the powerful metaphysical bent which began to manifest at quite an early age, he is the type of thinker in whom ideas raise storms in the mind as surely as in the lyric poets feelings raise storms in the heart: in other words, a passionate thinker. But he soon abandoned poetry, since, he said,

> I realised that it was useless for me to try to write poetry until I had found my true self and achieved some degree at least of inward integrity.

It would be healthier for the state of poetry if more poets were aware of this necessity, instead of spreading the infection of their own neuroses and thus working out their salvation at the expense of their public, in the way that has been so popular during the last twenty years.

In the 1920's, book followed book in rapid succession, and this at a time when, as Mr. Fausset relates in *A Modern Prelude*, he was reviewing "upwards of three to four hundred

books a year." He was, as the critics of the time were quick to recognise, a young writer of outstanding brilliance and originality. His book output prior to the publication of *A Modern Prelude* in 1933 consisted of *Keats: A Study in Development; Studies in Idealism; Tennyson: A Modern Portrait; John Donne: A Study in Discord; Samuel Taylor Coleridge; Tolstoy: The Inner Drama; William Cowper* and *The Proving of Psyche,* in addition to four books of verse, published between 1920 and 1924. In the same year as *A Modern Prelude,* his noteworthy study of Wordsworth, *The Lost Leader,* appeared, perhaps the most successful and certainly the best-known of his literary studies.

Then, after a considerable break, came the fine study of Whitman (1942) and two novels, *Between the Tides* (1943) and, in 1945, *The Last Days.* It was a surprise, and to many readers may have been a disappointment, to find so eminent a literary critic turning from the heights of literature to what are certainly by comparison the "lowlands" of the novel-form, yet it cannot be denied that as a medium for the dissemination of ideas the novel is preeminent, and, as would be expected, in both his novels Mr. Fausset introduces the same perennially important themes. Martin Weyman in *Between the Tides* is a writer and a mystic, and the book is rich in the deep wisdom that everyone familiar with Mr. Fausset's work has come to expect. It is a book only a poet could have written, though there is in it nothing attenuated or precious: the pace is swift, the action exciting, the characterisation clear and penetrating. In *The Last Days* there is some unforgettable Nature-writing, and the emotional scenes are treated with an unfailingly tender and sympathetic touch.

The difficult balance between heart and head has not been achieved at the expense of the heart, which is one of the chief reasons why Hugh I'Anson Fausset is a writer of such importance at a time when in the world of action the assaults on the human heart have been, and are, unprecedented, and the rights of the individual almost destroyed in sweeping mass movements of incredible harshness and cruelty; while, in the world of thought, aggressive cerebral activity has almost ousted the lovely and unostentatious movements of the inner life of heart and soul. The writer of genuine courage and fortitude today is the man, or woman, who remains true to the source whence all creative work flows, not the writer who succumbs to the temptation of propaganda-writing and poisoned political thinking.

From the foregoing it logically follows that Mr. Fausset has remained blessedly aloof from the arena of politics. Indeed, he is too much of a realist, too penetrating a thinker, to be deceived by the specious doctrines which persuade the lesser writer that his rôle during a critical period of history lies in descending to the market-place and fighting with the weapons provided for the masses by the political leaders. Hugh I'Anson Fausset is concerned not at all to justify the ways of man to God, as so many writers and religious leaders at the present time are, but instead to suggest to man that only by adjusting his ways and living in harmony with the eternal laws can he find peace in himself and so ensure peace in the world. He is not only a

true prophet, but a true "physician," not of souls only, but actually on all the planes of man's being. In *A Modern Prelude*, for example, he examines and weighs in the balance the doctrines of, among others, D. H. Lawrence, J. Middleton Murry and John Cowper Powys, and his diagnosis of the modern sex tangle and the profound misconceptions of the meaning of love, is penetrating and health-giving. Always there is the stress on the need for wholeness, without which no true freedom between the sexes is possible. And "disinterested love," depending on this wholeness and freedom, is the only true love.

In his latest book, *Poets and Pundits*, published at the beginning of 1947, Mr. Fausset's deep concern with true religion and the reconcilement of the thought of East and West is reaffirmed, especially in the section entitled "The Realm of Spirit" which includes essays on "Tagore," "*The Dream of Ravan*," "Thoughts on the Dhammapada" and "The Quest of the True Act," all of which go far towards clearing up many of the points of Eastern doctrine on which the West is still by no means clear. "The Quest of the True Act" is a superb clarification of the Eastern doctrine of "non-action," so hard to define and so difficult for the Western mind to understand. The West stands pre-eminently for action, the East for stillness, and to what a pass the passion for action has brought civilisation the present state of Europe tragically testifies.

The message pervading and irradiating all Hugh I'Anson Fausset's work is the message of true liberation so desperately needed by the modern world. In his own words:—

> He who is spiritually whole creates his own life from moment to moment..He moves a free man within the circle of necessity which he gladly accepts. He co-operates with his circumstances as the artist with his medium.. The circumstances of his outer life, the society into which he is born or the men and women among whom he moves may, indeed, be of a kind that resist and even bitterly resent the freedom to which he invites them. But they cannot curtail or destroy the freedom which he has realised in himself, though they fling his body into prison or hang it on a cross.

Only this understanding of freedom can lead man into the way of peace.

DALLAS KENMARE

The Hieroglyphic Monad. By Dr. JOHN DEE; translated and with a commentary by J. W. HAMILTON-JONES. (John M. Watkins, London. 76 pp. 1947. 10*s.* 6*d.*)

We are grateful to translator and publisher alike for this first and excellent English version of Dee's *The Monad, Hieroglyphically, Mathematically, Magically, Cabbalistically and Analogically Explained*, as the title of the second edition, published at Frankfort in 1591, reads.

It consists primarily of an analysis of the alchemical symbol of Mercury—with certain differences from the conventional form—which is the planetary symbol with the addition of the Aries symbol at the foot of the cross.

That the symbols of the planets are composed of the circle, the crescent and the cross is common knowledge, but the alchemical implications to be derived from this fact have received but scant attention from most writers on this subject. It is true that the

Solar and Lunar elements in the metals attributed to the planets have been commented upon, and that the cross has been said to indicate corrosion. Dee, however, represents the cross as signifying the four elements, but it is interesting to note that he does not use the Greek cross with four equal arms, to which these are usually referred, but divides the vertical line in the proportions of one to three, traversed by a horizontal line equal to the vertical and bisected at the point of junction.

Dee also distinguishes between the three Mercuries known to and spoken of by the leading writers on this subject, though obscurely; but it cannot be said that our author is, at first sight, much more illuminating.

There has always been some speculation as to whether Dee may have been a member of the Rosicrucian Fraternity. This has mostly been based on a MS. in the British Museum, attributed to him and entitled *The Rosicrucian Secrets*. This has usually been described, though I think wrongly, as a forgery, but it is certainly clear that Dee was not the author. There is, however, a good case for supposing that he was a member, if not of the Fraternity R. C., at least of some other occult body with similar teachings, and in the present work there are indications of certain knowledge which would support the Rosicrucian hypothesis.

E. J. LANGFORD GARSTIN

Synthetic Research in Ophthalmology. An Attempt at Unification of Allopathy, Homeopathy and Nature Cure. By DR. R. S. AGARWAL. (Dr. Agarwal's Eye Institute, Delhi. 12 pages. 30th June 1948)

This small pamphlet was written by Dr. Agarwal at the request of the Minister for Health of the Central Provinces. Its object is to "integrate all the known systems of treatment, namely —Allopathy, Ayurveda, Homeopathy and Bates' Nature Cure System" as far as these refer to Ophthalmology.

It seems to the ordinary individual logical that in the care of the human body all available help should be used, and that no one system should isolate itself from other systems. But this calls for a breadth of tolerance almost unknown today.

That India, in her Minister for Health, should be so fortunate as to find someone who is free from prejudice and who would, therefore, cull from all sources in the search for health and the cure of disease, is a very hopeful sign.

Dr. Agarwal calls attention to the benefits of each system and also to the limitations. He ends his very concise but illuminating paper by suggesting that though it may not be possible at the moment to "change the curriculum of the Allopathic institutions," the Government could provide for post-graduate studies in the other systems. We hope the day is not far distant when, in any case in India, the best of all systems will be incorporated into one system, while the dross is discarded. Prejudice is bad when it deals with ordinary life; when it deals with life and death, blindness or sight, it is a crime.

E. B.

The Gate of Horn. By G. R. Levy. (Faber and Faber, Ltd., London. 349 pp. 42*s.*)

History is the marking of events upon the curve of progress, and future trends may be indicated by reference to the past and the present. Yesterday the caveman lived in his murky hole in the rocks, fashioned rude weapons from stone and to satisfy his soul scrawled rough paintings of animals and other objects for those who followed him to discover. Modern man has vanquished darkness by artificial lighting and has added years to his normal span of life. He flies in the air and travels under the oceans and has made it possible to talk to his fellows across the world. He looks upon himself as Superman.

But in every age man has counted himself as far above those he has succeeded. In spite of progress in the arts of living is man today really at the apex of the curve? At any moment the atom bomb may wipe a country from the face of the earth. Atomic Power, the modern Frankenstein, shadows the whole civilised world. Will there be a future? Or will the earth as we know it today crumble under the impact of atom bombs and disintegrate in a cloud of radioactive dust, finally to dissolve into mist? These are some of the questions which come to mind while reading a new and fascinating book.

The hope of the author of *The Gate of Horn*, based on study of the past generations of man from the very dawn of human life, lies, in her own words, in "the survival and lasting significance, through eras of unimaginable change, of a body of coherent ideas," which had their source at the beginning of human institutions and upon whose foundations our own religious, artistic and social developments have proceeded.

Prior to the last war the author was engaged on archæological work in Iraq, Brittany, Malta and the Pyrenees. As research progressed it appeared to her abundantly clear that the ceremonial customs and religious cults throughout the early centuries had influenced European thought and culture.

The story Miss Levy unfolds with clarity of thought and pen is dramatic. The spark of the divine in Man which she depicts struggling to express itself, first in crude paintings on cave walls, and in roughly modelled utensils, gradually develops in greater and greater skill and may, she believes, still give us hope for the future.

For the reader who has little time or opportunity to study archæology this book will open up a new conception of human life. What Miss Levy has presented with great patience and ability, are facts, not mere surmise. The art, the sculpture, the temples and the hundreds of objects shown in the illustrations are proof of man's development. If we are not disposed to agree with all the author's interpretations we cannot deny the existence of the discoveries.

As yet we are not even midway on the curve of progress. We still set our thoughts to destruction rather than construction, little removed from the shambling caveman waiting to drop a rock on his neighbour's head. *The Gate of Horn* provides us with some hope of further advance. This is a great and notable work.

A. M. Low

Eyes: Their Use and Abuse: How to Improve Defective Vision. By ETHEL BESWICK. (The C. W. Daniel Co., Ltd., Ashingdon, Rochford, Essex. 1948. 44 pp. 3*s.* 6*d.*)

This small book, an application to the field of ophthalmology of the increasingly popular theory of healing by natural means, is full of practical hints, drawn largely from the Bates system of eye treatment, which the author has practised professionally for some twenty years. Not the least part of its charm lies in the writer's philosophical background, which gleams through now and again, always unobtrusive and illuminating. For example, the idea that the eyes are parts of a threefold instrument, the third part being the brain, of which and the mind, the controller or the consciousness is the user. "We read with the mind and not with the eyes." The idea that nerve strain should be got rid of instead of one's taking to glasses and retaining it; the relation of the mental attitude to life, as well as of attention, to sight; these are some of the eminently sane and sound suggestions with which descriptions of the treatment are interspersed. A natural diet is favoured, but without fanaticism. Passivity is warned against. The necessity is stressed of getting at the cause of eye defects, as well as of other bodily difficulties.

> Nothing ever just happens; what comes about is always an effect, for which there must be a cause.

This is a book which all can read with interest and pleasure; and those who need them can profit by its hints.

E. M. H.

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al Fakhri: On the Systems of Government and the Moslem Dynasties, composed by Muhammad Son of 'Ali, Son of Tabataba, known as the Rapid Talker, May God have mercy on him. Translated by C. E. J. WHITTING. (Luzac and Co., Ltd., London. 326 pp. 1947. 12*s.* 6*d.*, paper; 15*s.*, cloth)

This book consists of two parts, the first concerning statecraft and government, the second dealing with the Muslim goverments, this part being derived from Ibn al-Athīr's *Kāmil.* It is well-known to students of Arabic literature and an English translation is welcome.

The author, known as Ibn al-Ṭiqṭaqā, who lived in the thirteenth century, has an attractive style of writing and some of his observations are shrewd. He commends study and reading to rulers. "Books are companions who do not deceive, nor tire, nor blame you when you deal hardly with them, nor reveal your secret." Among the duties of rulers he includes restraining the stronger from oppressing the weaker, giving the lowly his rights against the powerful, answering any who cries for help and holding the scales of justice equal between the most distant and the nearest, the lowliest and the mightiest. A Prime Minister, he says, is intermediate between the king and his subjects and his character should contain qualities like those of the king and also of the subjects. He should be competent and firm, hospitable and fond of entertaining, kind, forbearing, dignified and effective in speech.

The king, he holds, above all, should be in constant communion whith God and he gives a prayer of his own composition for use by the king:—

O God, I surrender to Thee my strength and power and take refuge in Thy strength and Thy power. I magnify Thee, for that Thou gavest me being from naught, exalted me over many people—and made me vice-regent over Thy earth. O God, take me by the hand in straits: reveal to me the aspects of truth, help me to do Thy will, and protect me from error. Shelter me with Thy wing on every side, Most Merciful of the merciful.

The absence of an index makes this translation much less useful than it might be and it also lacks a table of contents. Division into chapters or sections, which are found in the Arabic edition, would make it more readable.

It is a pity the translator has not adopted a recognised system of transliteration. ' is used instead of ' to represent the Arabic ' *ain*—there is no indication of long vowels or "heavy" letters.

Among errors which might be corrected in a subsequent edition are *he* for *her* (p. 85), *confection* for *connection* (p. 104), *Hussain* for *Husain* (p. 112) and *Muqtadir* for *Muqtadi* (p. 286).

But readers, those who know Arabic and those who do not, will be very grateful to the translator for the use he has made of his scanty leisure in the production of this valuable book.

MARGARET SMITH

Bhārata-Rāstra-Sanghatanā: Indian Constitution in Sanskrit Verses. (A Sample). By C. KUNHAN RAJA. (Adyar Library Pamphlet Series No. 12, Adyar, Madras. Re. 1/8)

When India regained her long-awaited Independence in August 1947, the first thing of nation-wide importance she set about was the framing of her Constitution. By the end of February 1948 the Draft Constitution was submitted by the Drafting Committee to the President of the Constituent Assembly. The Draft is in English, while India is a land of many languages.

Now Sanskrit has always enjoyed in India an undisputedly supreme position as the language of the learned; it stands in the relation of grandmother to the different Indian languages of Aryan stock and it wields a great influence even over the four great Dravidian languages. The work of translation of the Draft Constitution will be greatly facilitated if it is first rendered into Sanskrit. With this idea in mind, Dr. C. Kunhan Raja, who has wholeheartedly devoted himself to the uplifting of the Sanskrit language and literature, has prepared this specimen translation of the Preamble and thirty-seven Articles of the Draft in Sanskrit verses in the Anustub metre. A careful comparison with the original shows that this rendering is quite faithful to the arrangement and wording of the original.

The bulk of the ancient Sanskrit literature on law and medicine and the arts and sciences is in verse and Dr. Raja has revived the tradition with remarkable success. In translating the legal and constitutional terms he has used only such Sanskrit terms as had been used in some closely related sense in ancient literature and has given all such in notes with their exact English equivalents in the Draft. If these terms are utilised in the translations into the several Indian languages, they will be enriched and the translations can be made with ease and uniformity of terminology.

N. A. GORE

Reflections on the Philosophy of Sir Arthur Eddington. By A. D. Ritchie, with an Introduction by C. E. Raven. (Cambridge University Press, London. 38 pp. 1948. 2*s*.)

After the death of Sir Arthur Eddington an appeal was made to provide funds to establish a memorial lectureship at Cambridge in his name. Eddington was the University Astronomer and had been Plumian Professor of Astronomy since 1913. The object of the lectureship was not only to commemorate one of the world's best-loved scientists, but also to further his work in striving to correlate scientific, religious and philosophical methods in the search for truth.

The first lecture was delivered at Cambridge on November 4th, 1947, by Prof. A. D. Ritchie under the title of this book. which also incorporates a brief introduction, given before the lecture by the Chairman, the Rev. Prof. C. E. Raven, D. D., the Vice-Chancellor of the University.

Eddington was one of the few great thinkers of the modern scientific world who possessed the inestimable gift of lucid exposition of science to that much mystified individual, the man-in-the-street.

His books were many of them "best sellers" in the best sense of that term. Reading Professor Ritchie's reflections I feel that he has been too inclined to view Eddington's work too academically and to decry the light and modest vein that went so far in bringing the latest advances in scientific thought within the mental grasp of the unscientific reader.

During his later years, Eddington's great aim was to try to link science and religion and to interpret them, in so far as is possible, to man's experience of life. Deeply religious himself (he was a Quaker), his faith inspired his whole life and work and it has rightly been said that his writings are far better than any sermon.

In discussing Eddington's philosophy Professor Ritchie views it in relation to that of Kant and briefly restates the Kantian ideas on which Eddington's general approach to the theory of physics is based. To appreciate Professor Ritchie's reflections one should be well acquainted with Eddington's work and writings, the true value of which must finally be assessed by future developments in the fields to which he devoted his life's work. Professor Ritchie has, however, set a high standard for future lecturers to follow.

A. M. Low

"THE TERRIBLE MEEK"

Adopting the title of Charles Rann Kennedy's play for his appreciation of Gandhiji (Human Affairs Pamphlet No. 31, Henry Regnery Co., Hinsdale, Ill.) Mr. Manshardt has given an eminently fair epitome of the teachings of India's martyred leader. The quotations from Gandhiji's own writings are admirably chosen for their challenge as well as for their inspiration.

Mr. Manshardt is impressed with the success of Satyagraha, which he views as a challenge both to the Christianity and the humanity of the West, but to call it a derivative of Christianity is to ignore its pre-Christian antecedents. It is the essence of Buddhism in the ethical aspect of Gautama's teaching, no less than of the later message of Jesus.

RECENT DEVELOPMENTS IN SANSKRIT

Since the foundation of the Asiatic Society of Bengal in 1784 there have sprung up research societies in almost every part of the country which, together with about twenty Universities, are carrying on research in the Sanskrit language and literature, reported in their respective journals and learned treatises.

The most outstanding event for Orientalists in the latter half of 1948 was the Twenty-first Session of the International Congress of Orientalists held at Paris from 23rd to 31st July. The Indian delegates participated in the Indological and East and West Sections. Dr. S. Radhakrishnan was elected President of the Indological Section. Dr. R. N. Dandekar described recent Indological work done in India. Dr. S. K. Chatterjee read an interesting paper on the early Arabic version of the *Mahābhārata* story. Prof. P. V. Kane spoke on the importance of the *Rāmāyana* and its influence on later epic and dramatic Sanskrit literature. Mr. J. K. Balbir read a well-informed paper on a manuscript in the Sarasvati Bhavan Library, Benares, of a rare work on Sanskrit dramaturgy. The papers of Dr. K. de Vreese on Kalhaṇa and the Pauranik tradition concerning Kashmir, of Prof. P. E. Dumont on three passages in the Third Book of the *Taittirīya Brāhmaṇa*, are noteworthy papers read in this section. The next session will be held at Istambul in 1951.

The Oriental scholars of India met at Darbhanga from 15th-19th October 1948 for the Fourteenth Session of the All-India Oriental Conference, attended by nearly 300 delegates. No less than 170 papers in English, 125 in Sanskrit and 33 in Hindi and Maithili were submitted to the seventeen different sections of the Conference, which was presided over by Dr. R. C. Majumdar. Darbhanga is part of what was formerly Mithila, well known even today as one of the seven holiest places in India through its association with the Philosopher-King Janaka and his divinely-born daughter Sita, the paragon of womanly virtues.

Dr. Majumdar emphasised in his address the importance of ancient Indian Culture as a guiding principle in moulding life and society throughout the world. As special characteristics of Indian Culture he mentioned a balanced view of life with equal emphasis on Spiritual (*dharma* and *moksha*) and material (*artha* and *kama*) values, insistence on duty as opposed to rights and privileges; freedom of thought, and humane laws of war, all flowing from the fundamental Vedantic conception of the unity of Soul. Dr. Majumdar's concrete suggestions for the preservation and spread of Indian Culture included the reorganization of the courses of studies in the *pathashalas ;* a higher status for Sanskrit in the syllabuses of Indian Schools, Colleges and Universities ; a central organization to be set up by the Government of India for the publication of original texts, both printed and in manuscripts, and also books bearing on the Sanskrit language and literature, Indian history and culture, with regular search for manuscripts as one of their main functions ; and the setting up by the Central

and Provincial Governments of Institutes for Higher Study and Research. He also pleaded for the simplification of the rules of Sanskrit grammar. He said that even if Hindi became the *lingua franca* of India, Sanskrit should be the parent-source for new terms and that Devanagari should be adopted as an all-India Script.

The problem of the *lingua franca* of India has become a complicated one. Even the Constituent Assembly has felt it wise to shelve the issue for the present. But this controversy between the supporters of Hindi and of Hindustani-Urdu has unexpectedly led to claims for Sanskrit as a national language being propounded and supported with arguments and some feeling by persons of erudition and those occupying responsible positions in the political and cultural life of the country. Dr. G. Srinivasa Murti, the Director of the Adyar Library, in his paper, "Sanskrit in India," published in the *Brahmavidya* for October 1948, writes that:

> ...it is Sanskrit that provided the bulk of the vocabulary in almost all languages of India....It alone can keep India as a united nation.

Dr. C. R. Reddy, Vice-Chancellor of the Andhra University, has expressed the following views regarding the claims of Sanskrit to be the all-India language, according to the report in *The Hindu* of an interview which he gave to a representative of that paper:—

> ...for the purpose of Federal administration and administration of law, a language like Sanskrit...would be a better choice (than Hindi). Sanskrit, being allied to the Prakrit languages like Hindi, Bengali, Maharashtrian, would act as a power of integration. It would enable us to realize in a greater measure the richness of our culture and the sublime manner in which that culture had spread and influenced two-thirds of Asia.

Dr. C. Kunhan Raja, an ardent supporter of Sanskrit as a national language, writes editorially in the *Brahmavidya* for October 1948:—

> There are two ways in which Sanskrit has to be developed if Sanskrit is to function as the all-India language...standard works in European languages, both classical and modern, should be made available in Sanskrit. This must cover a very wide field....Many works on "modern subjects" should be written in or rendered into Sanskrit. Books relating to modern constitutional developments in India and also relating to social and economic problems must also be written in Sanskrit ....If Sanskrit becomes India's State Language, it will be studied in other countries and UNO will recognize it, like the languages of other countries.

It will be seen from these extracts that what is claimed for Sanskrit is that it should be the State Language for administrative and academic purposes. It is not suggested that it should be the language of business or of commerce or of the man in the street and thus the question of the *lingua franca* still demands solution! The plea that just as English was the State language without being a language of the masses, so Sanskrit should be now, is not sound; for India never adopted English as the State language of her own free-will; it was imposed on her by her foreign rulers for their convenience. Other leaders will have to select that as the State language which will be of the greatest convenience to the largest portion of the population, and I am afraid that in such a choice Sanskrit will not be adopted. It will have to be some modern Indian language.

The Deccan College Post-graduate and Research Institute, Poona, has undertaken the compilation of a Great Dictionary of Sanskrit on historical

principles. It is a work of nation-wide importance, estimated to run into fifteen volumes of 1,000 pages each and to require about fifteen years for completion. The Dictionary when complete will cover the entire period, of about 4,000 years, of the development and growth of Sanskrit literature, Vedic, classical and inscriptional. Material from 2,000 texts representing all-branches of Sanskrit literature, Hindi, Buddhistic and Jain, and 4,000 inscriptions will go to its making. The scheme has received the support of Sanskrit scholars all over the world; Dr. Louis Renou, the distinguished French scholar now in India, is to help in it. The project has received the patronage of the Government of India and the Bombay Government. The Institute is also planning a separate Dictionary of Inscriptional Sanskrit in the near future.

The Critical edition of the *Mahābharata* has made some recent progress. The first, the *Rājadharma* volume of the *Santiparvan*, edited by Dr. Belvalkar, and the *Sauptikaparvan*, edited by Prof. H. D. Velankar, were published at the Bhandarkar Oriental Research Institute, Poona, on the 15th of August and the 7th of September, respectively. The Government of Bihar has sanctioned generous grants to meet part of the huge cost of this Critical Edition.

Prof. V. B. Athavle of Nasik has been appointed by the East Punjab Government to carry on geographical researches into Places connected with the Great War of the *Mahābharata*.

The Government Oriental Manuscripts Library of Madras which possesses a vast and valuable collection of Sanskrit and Tamil manuscripts has recently started a journal mainly for the publication of important short works in those languages. Two other manuscript libraries in South India, *viz.*, the Travancore University Oriental MSS. Library at Trivandrum and the Sarasvati Mahal Library at Tanjore, have already started journals and they, particularly the former, have published quite a good number of rare and important works in Sanskrit.

The Tilak Maharashtra University of Poona opened a Sanskrit College on the 2nd of December 1948 for imparting education in Sanskrit from the elementary to the highest title examinations.

N. A. GORE

CORRESPONDENCE

"BURNING OF SILVER"

It was very kind of you to send me a page [p. 445] of the [October] ARYAN PATH with a reference to one of my "Socratic" Dialogues.

The answer to burning cow-dung is twofold:

(1) More fuel. For that purpose erosion must be stopped by the complete closure of all pastures and hill-sides to grazing. This sounds quite impossible but it is, or was, being practised by scores of villages in the Punjab and West Bengal. All cattle are stall-fed and grass is cut and brought to them, and special fodder crops are grown. Both are necessary. The grass and the

trees increase quite miraculously when this is done. Controlled grazing is impracticable as there is no such thing as "control." All grazing is over-grazing.

(2) The hay-box. Most cow-dung is burnt to keep things hot; this is the function of the hay-box. In India it is the bhoosa-box as bhoosa is easier to get and is just as good as hay if not better. I have published full instructions again and again. The latest are my yellow army pamphlets but if you cannot get these the description in *Better Villages* (Oxford Press, Bombay) is just as good.

F. L. BRAYNE

Ashill, Thetford,
Norfolk,
England.

SRI RAMAKRISHNA AND SRI RAMANA MAHARSHI

[With the publication of this rejoinder of **Swami Jagadiswarananda** to the criticism of his original article, this controversy must be considered closed.—ED.]

The rejoinder of Mr. David MacIver does not seem so much to clarify the point in controversy as to endorse Dr. Jung's misinterpretation of Sri Ramakrishna's teaching on the ego.

Let me assure my friend that I do not lag behind him in regard for the Maharshi. My article was not meant to belittle him or to mispresent his teachings but I quoted many sayings of Sri Ramakrishna's to show that the Teacher not only was not at all hesitant on the nature of the ego but was as radical as the Maharshi on this point.

Mr. MacIver shows that the ego is totally annihilated in the life of the wise but says that on one occasion Sri Ramana had to deviate from his natural stand and assume the appearance of an ego for the sake of his followers. "... out of love...the ultimate may take on the *appearance* of an ego to meet the ego-bound on their own terms." Are not the two statements mutually contradictory?

The difficulty seems to be due to confusing the absolute and relative aspects of the ego. From the absolute plane the ego is certainly not a "permanent factor." On this point Sri Ramana and Sri Ramakrishna are unanimous. But the Vedanta either of Goudapada or of Shankara does admit some form of *Vyavaharik Sattva* or relative existence. From this point of view both the Maharshi's assumption of an "*appearance* of an ego" can be explained and Sri Ramakrishna's "hesitant" attitude on the ego can be understood. Persistence of *Prarabdha* in the state of wisdom is admitted by a school of Vedanta. Otherwise the actions of the wise ones cannot be maintained.

SWAMI JAGADISWARANANDA

Belurmath.

ENDS AND SAYINGS

" _____ *ends of verse*
And sayings of philosophers."
HUDIBRAS

"Corruption and 'We'" is the title of Shri K. Srinivasan's trenchant editorial in the November-December *Indian Parliament* (Bombay). He takes exception to the use of the first personal pronoun to soften charges or accusations, and quotes several Indian leaders who have castigated alleged lapses from the ideals of the Indian National Congress by saying, "We have fallen from our high ideals," etc. "Public self-deprecation and self-condemnation," Shri Srinivasan declares, "is a kind of psychological prophylactic. For radical cure something more drastic is necessary."

Corruption is a tough old sin and will not be killed by its relatives, who have a sense of "WE" with it. It thrives with everyone who says to it "WE." Put corruption in the dock and call it "YOU" and then let the country see who says "WE" to it.

There is point to Shri Srinivasan's criticism, in one aspect. If the softening of the charge by including oneself in the condemnation springs from the fear of giving offence where offence is due, his castigation is deserved. But that may not be the case. There is a deeper sense in which unity with one's group implies sharing in its good fame or its ill fame.

This does not imply that corruption is to be condoned; it has to be ruthlessly condemned, exposed and extirpated. It is a cancer on the body politic and the earlier it is excised the better for the health of India and the world.

The Indian Philosophical Congress met at Bombay on December 27th, under the presidency of Dr. S. K. Maitra. In the presidential address, entitled "Whither Man?", Dr. Maitra emphasised the distinction between knowledge of facts and knowledge of values, India's traditional stress having been upon values, as that of philosophy should also be. The philosophy of free India had to build upon that foundation and India must give its message to the world. The barriers between truth and truth required to be removed and that between Man and Nature to be broken also if Nature was to be understood.

The session was noteworthy for the idealism which characterised also the addresses of the Rt. Hon. Dr. M. R. Jayakar, who inaugurated the Congress and of Dr. S. Radhakrishnan, whose attainment of his sixtieth year was the occasion for felicitations at the opening session. It is a most hopeful sign that leading philosophers in the new, free India are turning their thoughts to the eternal truths which are India's heritage from the remote past, are realising the importance of translating philosophy into practice, and are recognising the responsibility of India, the custodian of the ancient wisdom, for giving a bewildered and frustrated world the necessary lead. As Dr. Jayakar declared,

Indian philosophy had always been dynamic for the realisation of the Truth and could

become dynamic for the realisation of social, political and moral values.

So significant and indeed indispensable is the rôle of India as guide out of the wilderness of modern materialism that we heartily endorse the sentiment expressed in the speech of the Chairman of the Reception Committee, Mahamahopadhyaya Prof. P. V. Kane, Vice-Chancellor of the Bombay University, which was read on his behalf by Shri V. K. Jog. He said that he personally felt

that no Indian student should be allowed to secure a post-graduate degree in philosophy without being compelled to devote substantial attention to some of the Indian systems of philosophy.

That the fundamental problem of the world today was a "crisis of the spirit of the world" or some kind of disjointedness was suggested by Pandit Jawaharlal Nehru, the Indian Prime Minister, in inaugurating the All-India Science Congress at Allahabad on January 3rd. There were, he said, "plenty of men of ability, talents and genius, and still the world went wrong. ...The world had failed in spite of the great achievements of science." Intuitively he placed his finger by implication on the compartmentalisation of science as one of the causes of the disjointedness to which he referred.

A high degree of specialisation produced highly talented persons but they might not be good citizens. They had concentrated on specialised work and very often they had little relation with the problems of life and the world. Each person worked in a special groove and there was little co-ordination between different grooves.

Is not the great need of our science at the present day that for a synthesising philosophy, in which all sciences shall find their own place and their due relation to each other and to the whole of nature? Without it, how is it possible to have what Pandit Nehru called for, parallel with the advancement of science, an advance in the balance or poise of the mind which should be achieved in all spheres, economic, political and even in the spirit of mankind.

We were glad indeeed to receive through the courtesy of the Unesco in Paris a copy of the first issue of the new French quarterly, *Hind*, dated October 1948. As its name indicates, this journal is dedicated to the dissemination of knowledge about India and its promoters are inspired by their friendliness to and appreciation of our country. Aware of the significance of her uninterrupted stream of evolutionary progress from the remotest historical past to the new India born on the 15th August 1947, they realise she will be called upon to play a major part in the future. *Hind*, as pointed out in the Editorial of the inaugural number, will deal with all aspects of India's complex and variegated pattern, remaining thus "faithful to the magnificent principle of tolerance so dear to India herself." The promoters make no pretensions, whether literary or scientific. Their only claim lies in their desire "to have India better known so that she may be better loved." Contributors will be chiefly Indian, chosen among all types and classes. Judging from this first number, *Hind* is admirably designed to fulfil its self-appointed mission and has been launched in a garment suited to its task. It is beautifully got up and profusely illustrated with fine photographs and attractive reproductions. We wish *Hind* all success.